musical
COURIER

Goethe Festival Draws Notables To Colorado

Schubert, the Father of the Modern Song

Outdoor Music In U. S.: Fete At Florence

AUGUST, 1949
25 cents

Donald Dame. Tenor, Heard Weekly over NBC in the American Album of Familiar Music.

MID-SUMMER IN MUSIC LAND

MASS PIANO FESTIVAL—Piano players perform on 320 instruments at Michigan Annual Music Festival in Detroit's Olympia Stadium. More than 1500 piano students took part. Audiences numbered more than 25,000 for two performances. (Story on page 20)

SIR ADRIAN BOULT, music director of the British Broadcasting Corporation, fulfilled guest baton engagements in this country during a brief period this summer. He conducted at the Lewisohn Stadium with the New York Philharmonic-Symphony Orchestra on July 11, 13 and 14; and at Ravinia Park with the Chicago Symphony on July 26, 28, 30 and 31. He also was heard at Toronto on June 30 and July 6 in two Promenade concerts. His duties in England call him back early in August.

CHATTING . . . Renato Bellini (left) with his artist-pupil, Louis Roney, on the tenor's return from the Traviata performances of the New Orleans Opera Company with Eleanor Steber, who coached the Violetta role with Mr. Bellini. Following his debut in Tosca last summer at the Lewisohn Stadium, with Miss Steber in the title role, Mitropoulos conducting, Mr. Roney's engagements included the tenor lead in Romeo and Juliet on tour with the Wagner Opera Company; appearances in The Bartered Bride with the Fort Worth (Tex.) Civic Opera; in Elijah with the Minneapolis Symphony, under Mitropoulos; and Community Concerts throughout New Jersey, Ohio and Florida. Among his new assignments for the coming year are leading roles in Faust, Boheme, Cavalleria Rusticana, Rigoletto and Lucia.

PREPARING FOR THE COMING SEASON . . . Dr. Fabien Sevitzky goes over the score of a new work while vacationing at his summer home in LaGrange, Ind.

ARRIVAL IN VENEZUELA . . . Maria De Los Angeles Morales, young Spanish soprano, with her manager, Dr. G. de Koos, leaving the airport in Caracas at the beginning of a tour of the South American republic.

AMERICAN CONDUCTOR IN DENMARK . . . After Herman Neuman, musical director of Station WNYC, N. Y., led Norman Dello Joio's Variations, Chaconne and Finale with Danish Broadcasting Orchestra in Copenhagen, a transcription was presented to him by Waldemar Wolsing, president of the organization. L. to r., (seated) Erik Tuxen, chief conductor of Danish Radio Orchestra; Mr. Wolsing; Mrs. Neuman and Mr. Neuman. Mr. Neuman visited other Scandinavian countries on his conducting tour. (Dansk Photo Reportage.)

OPERA UNDER THE STARS . . . Aida, presented by Alfredo Salmaggi at the Randall's Island Stadium, New York, July 9, offers a stirring third act climax, with Muriel Rahn in the name role and Eugene Morgan as Amonasro.

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NCAC-CARNEGIE HALL AWARD BESTOWED . . . Joseph Szigeti, violinist, and Larry Helmer, assistant manager of the Pacific Coast Division of National Concert and Artists Corporation, felicitate Frederick Marvin (center) American pianist, on receiving an award established this year by NCAC and Carnegie Hall, as a practical benefit for young musicians. The winner received a management contract with NCAC, a $250 gift certificate for purchasing music, records or other material for study, plus an illuminated scroll. Honorable Mention went to Andrew Frierson, young American baritone. Competition was open to any debut artist who played in Carnegie Hall or Carnegie Recital Hall, the successful artist being chosen through careful appraisal of New York reviews. Marks Levine, NCAC director, and Robert E. Simon, Jr., president of Carnegie Hall, announced that this competition will continue next year.

U. S. Music Thrives Despite Setbacks

While there are rumblings of recessions in various departments of the national economy, as set forth in the recent statement by President Truman, it is hoped that musicians will join forces to maintain a high level of achievement in the music profession.

The fact that the musical situation for 1949-50 retains its present stability, despite the reports of setbacks in some other fields, is owing to the deep roots which have been developed in the United States by the tonal arts. The establishment of such a ramifying system as has been slowly brought to realization in this country is owing to the devoted labors of many workers.

Orchestras abound in hundreds of communities, concert courses have sprouted in thousands of towns and cities; while the opera has had something of a mushroom growth since the introduction of school and folk opera groups and workshops for the development of this art. A great deal of this impetus is due to strides in education; its sources may be traced to the growth in music schools and the efforts of thousands of private teachers throughout the last years. They helped build the audiences, too.

Those who feel that the opportunities for young artists are still limited, and that great energy and determination must be present to win an outstanding musical career, are doubtless correct to some degree. There is, however, as much opportunity today as ever existed — perhaps more — for America's many composers, soloists, ensemble players and even conductors. That such a vast enterprise as America's musical industry boasts—carried forward on a large scale, as is almost everything in this land of great corporations—will function with great efficiency but perhaps some few inequalities in performance is almost axiomatic.

Naturally, a great deal of money must be spent on lavish productions where no profit is made. Part of this is perhaps to be blamed on the vaunted American "high standard of living." It is certainly not illogical for stage hands, technicians and others connected with the intricate and exacting production of stage spectacles; for chorus members who sing in the taxing ensembles; dancers who take part in the choreographic scenes; and finally the artists and conductors, coaches and the like—all to want to be adequately compensated by the American standard. But this certainly increases the problems of producers, especially when the union rules require some more or less expendable members.

Tax Situation Now in Flux

But in this country there are also other factors which serve to extend costs greatly. One of the drains upon musical budgets in recent years in the United States has been the large tax burden imposed by the war and its aftermath, including the reviving of prostrate Europe and its economy. At the present time the tendency favored by Congress and the Executive Department seems to be a halt, if not a retreat, in the matter of these levies. Congress has under consideration a proposal for the lowering of excise taxes. Those on concert, opera, theatre and other admissions—which have stood at twenty per cent for some years—would be included in such reduction.

It seems to many who have to meet the vexed problems of concert promotion that such a step would indeed be a blessed relief at the present time both to the artist and the listener—especially as the budgets of those who attend concerts and opera are being assailed by high costs and reduced incomes, in the course of which the distressing effect on potential theatre audiences is obvious.

While admission prices are still high, the motion picture theatres in particular complain of poor attendance. Is it to be marveled at that many persons take their amusement via radio, television and the like—or threaten to?

ON THE COVER

One of the favorite American lyric tenors is Donald Dame, who made his first appearance at the Metropolitan Opera in December, 1943, and is now starred on the Sunday evening radio program, American Album of Familiar Music (WNBC, 9:30-10 P.M., EDT). Dame has made some 1,500 broadcasts over four major networks to date. He has also appeared as soloist with the New York Philharmonic-Symphony, the Cleveland, Philadelphia and Baltimore Symphonies; with leading oratorio societies, and has made annual concert tours, including coast-to-coast itineraries. He has sung leading tenor roles in 15 operas, appearing with the Cleveland, Chautauqua, Detroit, Trenton and New Opera Companies. A dynamic interpreter with a warm amiability, he is heard each summer in opera and concert at the Chautauqua, N. Y., Festival and is known as a singer of lieder and a specialist in unusual art and folk songs. (James Abresch Photo.)

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Seventieth Year
August, 1949

FACING THE MUSIC

By Harold C. Schonberg

Charles Lamb admitted that he had no ear; that he did not like music, nor could he carry a tune. We are the losers as well as he, for if he could write so entertainingly about an art he didn't appreciate, what could he not have done had he been sensitive to it? Imagine a series of essays about music as beautifully written and nostalgic as Lamb's reminiscences of the theatre! And perhaps he might have written something about the piano, sparing everybody in the future the trouble of describing that boxed-in collection of wires, wood and witchery which so ravishes the ear.

The piano is a self-sufficient world in itself, a cunningly made one. It can get along with others but doesn't really have to; and really is happiest when it is operating alone. It boasts of the proudest music ever written—more than for the orchestra, certainly more than for any other individual instrument (as far as the present-day repertoire is concerned; tell me not of your Corellis, your Geminianis, your Tartinis). Add up the symphonic masterpieces, the violin and operatic masterpieces, the chamber music masterpieces, and then compare the volume with the piano masterpieces. All together scarcely bulk as large.

And this despite the fact that the bulk of keyboard music—omitting that composed for the harpsichord and similar instruments—starts, roughly, with Mozart. With Beethoven we get mighty keyboard music couched in not particularly keyboard terms. This is generally true of Schubert, also. Weber really was the one who showed what an ingenious virtuoso could do at the piano, but not until the unsurpassable trio of Schumann, Chopin and Liszt did the art suddenly emerge, virtually full grown.

ALL of this is academic information, of course; it gives facts without feeling. But how can one really describe the spell of piano music—the rich texture of sound, the ability to mix vertical and horizontal harmonies, the amount of color implicit in it? To some, indeed, it is a keen physiological pleasure merely to sit before the instrument and slowly strike heavily chromatic chords, using plenty of pedal, and savoring the depth of the sounds like a contented wine connoisseur discussing a venerable port.

Among many of today's young composers—and some not so young—the piano of Chopin, Schumann and Liszt is a quaint anachronism that hides the fact that it is really a percussive instrument. And so Prokofieff, Shostakovich & Co. write percussive music for it. We go; we listen; it's all very breathtaking and very interesting; and oh, so modern. That's good; modern composers should be modern. Yet a dozen repetitions of the Prokofieff Sonata wear it pretty thin, and one discovers that shock value is no substitute for musical value. Chopin and Schumann were wiser; or they had better ideas, which amounts to the same thing. The codas of the G minor and F major Ballades ring true after hundreds of hearings, yet they are as wild, as obviously brilliant, as anything composed today.

TO some of us old fogies, the piano world of the nineteenth century is a perpetually enchanted spot: a Spenserian tapestry of knights and forests and magicians; of sudden squalls and bright sunlight; of love and beauty beyond compare. We can tire of even mighty things like the Brahms First, but the *Carnaval* or Fantasy in C never palls. Really, never. We exaggerate things a bit, perhaps. We wonder why, when so much second-rate music is being played today, some pianist doesn't revive such grand old pieces as the Rubinstein D minor Concerto or the Hummel A minor—but, of course, everybody knows that they are minor, second-rate composers. (Not like Khatchaturian or Shostakovich). We wonder mightily why, when a Mendelssohn piano concerto is programmed, it is invariably the G minor and not the equally fine D minor. We fondly remember things like the Dussek sonatas, or the Grieg Ballade (a fine piece), or the Moszkowski Concerto in E major. Now there's a concerto for you! Big, bold chords; sixths in the left hand against thirds in the right; melodies—all right, so they *are* period melodies—singing out all over the place. No *Emperor* Concerto, certainly, no great concentration of intellect, but what a satisfying piece for the pianist, and what fun for the listener!

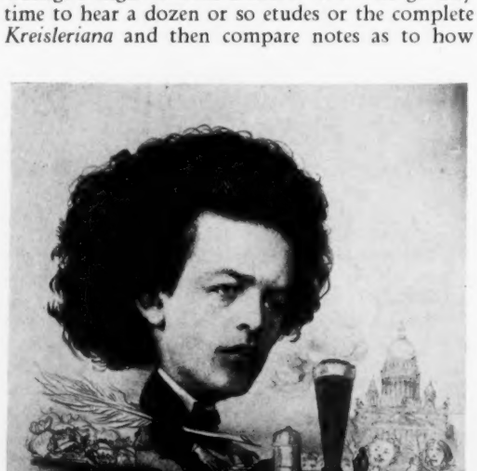
We also remember some of the pieces the oldtimers used to play. Pieces like the Weber A flat Sonata, the Rubinstein *Etude on False Notes* and the *Staccato Etude*, the little Hummel Rondo, the d'Albert Scherzo, the Tausig transcription of *Man lebt nur einmal*, the Rubinstein *Valse-Caprice*. It is with a certain amount of embarrassment that we mention these dear, dead, departed morceaux. They have no place in today's scheme of things, and what's worse, they date us. We know that by rights we should have forgotten them years ago, and we fully realize that they can hardly be called great music—and yet, stubbornly and perversely, almost against ourselves, we go on wistfully thinking of them, and giggle in pleasure on those rare intervals we hear them well played.

When it comes to the really great piano composers of the nineteenth century, we readily confess an amount of bias. We admit of no defect in the piano works of Chopin and Schumann, for example. We are worse than opera-goers with long memories who compare Bjoerling's or Roswaenge's high C with Bonci's. We will go any time to hear a dozen or so etudes or the complete *Kreisleriana* and then compare notes as to how de Pachmann pedalled this, or Joseffy fingered that—usually to the detriment of the unfortunate artist on stage.

And we bristle when anybody sneers at Liszt. The trouble is, with Liszt—we are talking about his piano works—that everybody sees the obvious bad points and refuses to see the good. Granted that Liszt was a poseur, that he often was emotionally shallow, that there is plenty in his music that we would like to ignore. But why not admit other things—that he was no mean melodist, an original and daring harmonizer, a writer of gigantic exploits that only great pianists can engage? Not great technicians. Great pianists. Any fool with God-given fingers can strum through the notes. It takes a mind to bring out their hidden meaning—to reconstruct the notes into a sequential physical and emotional pattern that has a transcendental flavor.

Part of the fascination of Liszt's piano music is the challenge it sets forth. It consists of a free-swinging bravura—real thunder and lightning, not the cardboard claps of Liszt's imitators. You have to be born to the purple. The piano was a challenge; it had to be played so that there was no doubt who was the master. It then flashed pinpoints of light and it growled tympani rumbles; and yet it always sang. One played it condescendingly, with a sneer, almost; one felt big, confident, strong, from the first preliminary flourish to the last double-octave chromatic roll. This was not music for weaklings. It was manner, style, an epoch of piano playing that today is gone. It was something in the blood, it was an expression of belief. It was always exciting, if not at all times great (in the modern, musicianly sense of the word).

That was the way Liszt played the piano, and that was how his piano music sounded. Some sham and pretention, yes; but brilliance and color, too. Who are we to look down on it? As long as we don't lose sight of the eternal verities of Bach, Beethoven and Mozart, Liszt's piano music can assume its rightful proportions. He was the restless symbol of a restless age, a fascinating man and a fascinating musician.

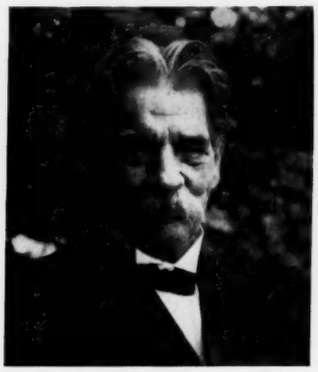


ANTON RUBINSTEIN
(From a contemporary caricature.)
He composed a grand old concerto.

THERE were others. Charles Henri Alkan wrote an amazing series of studies, and our own amazing, mysterious Louis Moreau Gottschalk, who fell dead at his instrument while playing *La Mort* in public, wrote some variations on Latin American melodies that have more than musicological interest to recommend them. All of the great piano virtuosos of the nineteenth century expressed themselves in music. Moscheles was one, and his G minor Concerto had a steady place in the repertoire until about the turn of this century. Thalberg's elegant and superficial fantasias probably could not be played by anybody but the composer—in other hands they would sound too empty—but, according to contemporary reports, he must have had quite a way with them. Henselt wrote an interesting piano concerto, obviously patterned after Chopin's F minor, and there were lesser efforts by men like Herz, Kalkbrenner and Kullak. Even Dvorak turned out a piano concerto, one not without charm.

It would be silly to pretend that the Henselts and other minor figures wrote great music, but it was obvious enough in the treatment of the solo instrument that they had studied and mastered it. Today the style has changed, with composers often taking good ideas and mistreating them pianistically. What good is the piano if it doesn't sing? and what good the pianist if he doesn't make it sing?

World Notables Attend Goethe Festival in Colorado



ALBERT SCHWEITZER in the garden of "The Brown House" the day of his first lecture.

By DOSHA DOWDY

Aspen, Colo.

DEEP in the Colorado mountains, on the western slope of the Great Continental Divide, the little village of Aspen has rested for more than half a century undisturbed, content to remember her past glories—proud, that from a silver mining camp in 1880, "when the total souls did not exceed fifty," she had flourished and grown to the state's second largest city of 17,000. But the panic of 1893 struck hard. Mines closed, business firms failed, and Aspen within two months was deserted except for a few hundred faithful ones who through a generation have clung to their homes, their mountains and meadows, and to their hope of revival.

Among buildings which reflect Aspen's glamorous past is the Wheeler Opera House. The theater itself, atop a three-story building, has been long in disuse since fire destroyed its lavish interior, typical of the rich Victorian taste of the western mining towns. The perfumed, satin programs for the opening of the Opera House, April 23, 1889, announced the presentation of Adolph Mueller's Grand Spectacular Romantic Opera in Three Acts, The King's Fool, by Heinrich Conried's English Comic Opera Co.(Conried later became manager of the Metropolitan.) Among famous figures who appeared before capacity audiences in the Wheeler Opera House were Melba, Mme. Modjeska, Sothern and Marlowe, Chauncey Olcott, Lillian Russell (paid $15,000 to visit the miners at nearby Ashcroft), Anna Held, DeWolf Hopper, who recited as a closing encore Casey at the Bat; Edna Wallace Hopper; Sousa and his band; The Bostonians Operetta Company, and others.

Cinderella Town Awakes

But after these long years of repose, Aspen—where, in the words of Goethe, as translated by Shelley, "the world's countenance is bright as at creation's day"—was to know a rebirth. This year, from June 27 to July 16, it was the scene of a notable gathering when it welcomed hosts of pilgrims from many countries come to celebrate the 200th birthday of the first-named poet—Johann Wolfgang von Goethe.

The plans—and their realization—were on a large scale, and on the whole the actual materialization was very successful. The International Goethe Bicentennial Convocation and Music Festival was planned by the Goethe Bicentennial Foundation, of which Herbert Hoover was honorary chairman, and Robert M. Hutchins, chairman. Its purpose was to re-examine and re-interpret "the basic concepts of Goethe's philosophy in relation to their contemporary significance." To achieve this purpose, what has been called the largest number of noted philosophers, authors, leaders of contemporary thought, and musical figures of note ever assembled in the United States for a single occasion was gathered at Aspen to bring to light Goethe's influence on civilization.

Goethe's Contribution

Prominent among these was Dr. Albert Schweitzer, the famed philosopher-doctor-theologian-missionary-musician, from French Equatorial Africa, visiting America for the first time, to give the main address of the Goethe Celebration both at the close of the first series, and at the opening of the second one, on "Goethe: His Personality and His Work." Dr. Schweitzer's address, as spiritual as it was learned, made a deep impression upon his audience of nearly 2,000, as he stressed the value of Goethe's philosophy—one in harmony with the natural sciences; and the value of his religion, having no barriers to scientific inquiry. Dr. Schweitzer closed by saying, "The supreme manifestation of man's spirit is kindness, . . . a spirit which does not let man impose himself on other beings, but obliges him to have consideration for them. Such a spirit," said Dr. Schweitzer, "can bring order into the chaos of relations today."

A stimulating panel discussion on "Goethe and Art Today" was held as the first event of the Convocation, with Alfred M. Frankfurter, editor of Art News, presiding. Those heard were Dorothy Adlow, art critic, Christian Science Monitor; Otto Karl Bach, director, Denver Art Museum; Herbert Bayer, painter and designer; William Johnstone, principal, Central School of Arts and Crafts, London, England; Eero Saarinen, noted modern architect, Detroit; and Mitchell Wilder, director, Colorado Springs Art Center.

Scene of the festival programs was the tent-amphitheater (150'x150') designed by Eero Saarinen, with a seating capacity of 2,000, set in a nearby meadow—beautiful in the rhythm of its architecture and color effects—with orange side curtains and stage stairs, royal blue seat cushions, and the natural color of the wooden benches in harmony with the tent's roof.

Music Festival a Feature

The Goethe Music Festival, concurrent with the Goethe Convocation, was designed to illustrate Goethe's effect on the world of music through the medium of the great music of the world inspired by his poetry, novels, and dramas and "to translate into sound and feeling, Goethe's sweeping faith in a common humanity." A program of music of three types was offered: compositions directly based on Goethe's works; monumental music of equal stature to the man; and music contemporary to Goethe or of a previous era, and known to have inspired him. Goethe's works, it is said, have inspired more great musical compositions than the writings of any other great poet or literary figure in history.

The opening event of the Goethe Celebration, following the address of welcome by Colorado's Governor William Leo Knous, was the recital of the eminent violinist, Erica Morini, with Leon Pommers at the piano. In a program of works by Tartini, Kreisler, Mozart (Concerto in A major, K.218), Brahms, Wieniawski and Paganini, Miss Morini's impeccable artistry and warm personality won "bravas." As soloist in a second appearance, with the Minneapolis Symphony orchestra under Dimitri Mitropoulos, in Mendelssohn's Concerto, Miss Morini again won an ovation.

Other concerts heard in the first series of the Goethe Music Festival included those by the Minneapolis Symphony under Mitropoulos, with Artur Rubinstein as soloist. He received tremendous applause following his performance of Beethoven's Concerto for Piano and Orchestra, No. 4. Gregor Piatigorsky and Nathan Milstein gave a memorable performance of Brahms' Double Concerto for Violin, Cello and Orchestra—one of the highlights of the entire Festival. Dorothy Maynor, though she has been heard to better advantage, did much beautiful singing in arias with orchestra by Bach, Haydn, Handel and Mozart, and in solo recital throughout which her artistic gifts were evident in songs by Hahn, Mozart, Poulenc, Schubert, Smetana, Wolf, Brahms, folksongs arranged by Britten, and Negro Spirituals. Herta Glaz and Jerome Hines with Joseph Rosenstock at the piano, made valuable contributions in their joint recitals of Goethe lieder. Both soloists created fine impressions and were received with warm enthusiasm, particularly in the second program, in which Mr. Hines sang more effectively than in the first. Miss Glaz, well routined in the art of lieder singing, appeared also in the second series of the festival both as soloist with the orchestra in songs by Wolf and Schumann, and in two recitals of German lieder, jointly with Mack Harrell.

(Top left) Artur Rubinstein and Dimitri Mitropoulos confer on Beethoven's Fourth Piano Concerto before the first of two performances they gave with the Minneapolis Symphony. (Top right) Noel Sullivan, visitor to the Goethe Celebration, patron of the arts, charter member and oldest participant in the Bach Festival, at Carmel, Cal., takes Erica Morini for a drive between her concert appearances. (Lower left) Herta Glaz, Jerome Hines (center) and Joseph Rosenstock, accompanist, take time out for a breath of mountain air during rehearsal in Aspen's historic Wheeler Opera House, built in 1889. (Lower right) Beatrice Spachner and Gregor Piatigorsky encourage Nathan Milstein before his ascent on "the longest chairlift in the world" (14,000 feet). (All photos by Berko-Henry.)

Works Inspired by Poet

Orchestral works programmed by Mitropoulos for the festival, which were inspired by works of Goethe, were: A Faust Overture, by Wagner; Liszt's A Faust Symphony; Beethoven's Overture to Egmont and his Eroica Symphony; Berlioz's Three Pieces from The Damnation of Faust; Mendelssohn's Overture, Calm Sea and Prosperous Voyage; Dukas' scherzo, The Sorcerer's Apprentice and Liszt's Symphonic Poem, Tasso, Lamento e Trionfo. Other works performed were symphonies by Mozart ("Jupiter"), Mendelssohn ("Scotch"), Schumann ("Rhenish"), and Brahms (No. 1),

The second series also included orchestra concerts with soloists Artur Rubinstein in a repetition of Beethoven's Concerto No. 4; Piatigorsky, in Haydn's Cello Concerto; Milstein, playing Beethoven's Concerto for Violin and Orchestra; and a program of music for two pianos by Victor Babin and Vitya Vronsky, which listed works of Schumann, Weber, Mozart, Brahms, Haydn and Liszt.

Guests from Many Lands

The enthusiastic response of some 3,000 guests attending the Goethe Celebration, representing 46 states, and Mexico, British Columbia, Canada, New Zealand and Puerto Rico, brought forth the following suggestions for future annual Festivals in Aspen: Shakespearean Plays; a bicentennial celebration of the death of Bach, during which music by him and some of his contemporaries such as Handel and others might be presented; a Mozart opera series; presentation of a European Opera Company; and a Chamber Music festival.

The Goethe Bicentennial Foundation

(*Continued on page 8*)

SCHUBERT, Father of Modern Song

By ROBERT HAVEN SCHAUFFLER

PART I

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SCHUBERT did not, as some suppose, invent the lied. Far from it. His artistic forebears, the first of whom began composing in the mists of antiquity, came to include Englishmen like Purcell and Dowland, and Teutons like Schütz, Schulz, Haydn, Mozart, and Beethoven. Indeed, it is rather extraordinary that Mozart, in *The Violet*, and Beethoven, in *Die Ehre Gottes in der Natur*, and the cycle *An die ferne Geliebte*, should have hit so close to Schubert's epoch-making discovery of the modern lied, and yet have missed it.

Two North German composers, Reichardt and Zelter, and the Swabian Zumsteeg, all born about the middle of the eighteenth century, directly inspired Schubert in creating the new form. This he accomplished by an emotional treatment of the words until then unheard of, and by giving the accompaniment the expressive richness which absolute music had but recently attained. He made it suggest not only the exterior, but also the interior setting of the poem: both its outer world and the character of the dramatis personae. But this original achievement would have been far less significant without his two greatest gifts: a melodic opulence and fecundity unequaled before or since, and a harmonic endowment almost as phenomenal. Even if Schubert had confined himself to song writing, his accomplishment would have made him a composer of the first rank.

The striking characteristics of Schubert's best songs [wrote Philip P. Hale,[1]] are spontaneous, haunting melody, a natural birthright-mastery over modulation, a singular good fortune in finding the one inevitable phrase for the prevailing sentiment of the poem, and in finding the fitting descriptive figure for salient detail. His best songs have an atmosphere which cannot be passed unnoticed, which cannot be misunderstood.

I shall not, like some writers, classify the songs according to the poets who wrote their texts, because these texts have a less important part in the final product than is generally supposed. Their chief function was fulfilled as soon as they had inspired Schubert to write music for them. That done, they were destined to play an insignificant, not to say ignominious, role. For, when harnessed to notes, the pace of all verse except patter doggerel is so disastrously slowed down as to destroy that most precious and essential part of poetry, its word music.[2] Those things that go to make the melody of verse: alliteration, vowel- and consonant-arpeggios, and rhyme, are obliterated. The magic is gone, and of the poetry little remains but a residue of argument which turns the notes into a sort of program music.

Music vs. Verse

A friend of mine feels that, in some mysterious way, the music stimulates the memory and enables the ear to retain, *e.g.*, the sound of a rhyme longer than would be possible without the excitation of the notes. But I think he deceives himself, and that the notes, with their vastly more powerful sensuous appeal, distract attention from their own unfortunate effect on the far more delicate and vulnerable music of the verse.

Of course, while subtracting so much of value from its text, music undeniably adds to the combination glorious riches of its own; but does it at so great an expense to its partner as to sadden every true lover of poetry who becomes aware of what happens when these two arts join forces.

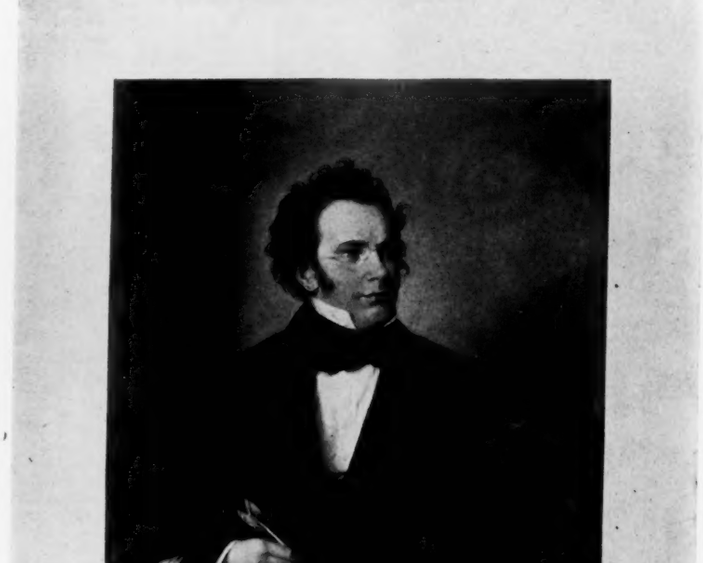
The foregoing will doubtless make many a reader boil with rage; but the truth seeker may easily verify my statements by looking up pp. 384—388 of my life of Schumann,[3] and trying the simple experiments there described. Those pages will also demonstrate how impossible it would have been for Schubert to do what even so accomplished a critic as Alfred Einstein supposes that he did; enhance "the value of the text with his music without ever doing it violence or obscuring it."[4]

The fact is that, in addition to the violence which all song composers are forced, by the inevitably slower tempo of music, to wreak upon their texts, Schubert further mistreated his poets by unauthorized repetitions of words, phrases, and whole lines, by altering meters, and by faulty declamation. A singsong schoolboy does not injure fine poems more grossly than Schubert often did by accenting the wrong syllables, by arbitrarily changing words, and even omitting or rewriting whole sentences or stanzas, transforming their aspect like a facial surgeon, and going so far as to hack out hunks of the living flesh.

This was returning evil for good with a vengeance, for great poetry often inspired the composer to surpass himself. The importance of the poems as Schubert set them does not lie in the effect of the word-music upon the listener (for the word-music has largely disappeared), but rather in their initially stimulating effect upon the composer. Bearing this in mind, one can better understand how Heine came to denounce what he called "song-rubbish," when he found what Schubert had done to the word-music of his lyrics.

Even in this field, where he was and is supreme, Schubert's quality is extremely uneven. It would, indeed, be against nature for any man, within the brief span of two decades, to write more than six hundred songs and not let the dross of the commonplace and the tinsel of the melodramatic greatly exceed the pure gold of supreme inspiration. I would rate but one tenth of them as his best. Compared with those of the two other greatest song writers, this ratio is modest. In my opinion, one seventh of Schumann's 260 solo songs were his best, and as many as one fourth of Brahms's 198.

The subjects of Schubert's best songs,[5] however, range over a considerably wider field than those of either Schumann or Brahms. 3 celebrate the joys of wandering, 4 sing the praises of nature, 14 treat of happy love, 17 of unhappy love, a single one of melancholy, 9 of wretchedness, 7 of death, 3 of religion, and there is one each about the sleep of a child, courage, and the art of music.



FRANZ SCHUBERT, from an oil painting based on sketches from life by Wilhelm August Rieder, 1875. The original is in the Schubert Museum in Vienna.

The Miller's Beautiful Daughter

Two bright, crisp songs of wanderlust, *Wandering* (*Das Wandern*), and *Whither?* (*Wohin?*) open *The Miller's Beautiful Daughter* (*Die schöne Müllerin*) cycle. With carefree gaiety the former celebrates the joys of the open road. It has an elemental quality that reminds one of Alfred Einstein's words: "The Schubert songs grew up in mysterious ways out of the folksong." This is the most primitive of his lieder.

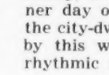
The accompaniment of *Whither?* suggests the murmur of a brook. The eternal boy in Schubert's nature took a youthful delight in such imitations. Brooks and rivers abound in his songs. We hear the whirr of a spinning wheel as in the *Gretchen* song, the gallop of hoofs (*The Erl King*), rustling leaves (*The Linden Tree*), a post horn (*The Post*), a hurdy-gurdy (*The Organ-grinder*), leaping fish (*The Trout*), and barking dogs (*In the Village*).

Such effects, especially the last named, are all managed with more delicate sophistication than earlier composers had shown. They are more subtle than even those in the "*Pastoral*" Symphony and pay more regard than Beethoven himself paid to his own guiding motto: "More expression of feeling than tone painting." Schumann was to use such imitations less, and Brahms, very little.

The Winter Journey

The second, and far greater, cycle, *The Winter Journey* (*Die Winterreise*) begins like the first with a song of wanderlust. *Good Night* (*Gute Nacht*) is a sad, cynical companion piece to *Wandering*. It celebrates, not the innocent open road to which youth takes "afoot and lighthearted," but a wearier wandering from one love adventure to another. At the start of the last verse, the beauty of the transition from minor to major is enough to bring a lump into the throat. There are enchanted, iridescent depths in this music. *Wandering* wears splendidly, but *Good Night*, far better.

One feels that the gay adventurer who starts his vagabondage in *Wandering* should choose such a morning as one naturally associates with that delicious song of nature, *Frühlingsglaube*. (Certain song titles do not bear translation well.) The music is as fresh and pure as the opening buds, the young leaves, the shining heavens, the bird notes, and the loamy, aromatic fragrances of the banner day of spring. How close to nature the city-dwelling composer came is shown by this well-loved song. Note that the rhythmic figure



is almost obstinately sustained, yet without the least sense of monotony, and consider the exquisite musical tact of interrupting this figure at the words, "*Nun, armes Herze.*"

Little Heath Rose (*Heidenröslein*) had

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[1] In *The Looker-On*, Jan., 1897.

[2] Joseph Addison must have realized this sad fact when he wrote: "Nothing is capable of being well set to music that is not nonsense." (*Spectator*, March 21, 1711.)

Editor's Note—This article consists of two chapters from the forthcoming book, Franz Schubert: The Ariel of Music, by Robert Haven Schauffler. For permission to print it, the Musical Courier is indebted to the publishers, G. P. Putnam's Sons.

Mr. Schauffler, who is known especially for his biographies, Beethoven: The Man Who Freed Music, The Unknown Brahms, and Florestan: The Life and Work of Robert Schumann, has also written the musical romances: Where Speech Ends, Fiddler's Luck, and Fiddler's Folly, and a volume of essays, The Musical Amateur. He was educated at Princeton and Berlin Universities, studied the 'cello with Steindel, Schroeder and Hekking, and in his youth was a professional chamber musician. His flat-backed 'cello by Gasparo da Salo, made in 1564, the year of Shakespeare's birth, is supposed to be the first instrument of the violin family ever made. It figures as the hero of Fiddler's Folly, which Arnold Bennett characterized as "an Arabian Nights saga: the finest true story I ever heard."

[3] *Florestan: The Life and Work of Robert Schumann*. (New York, Henry Holt & Co., 1945.)

[4] *Mozart*, New York, Oxford University Press, 1945, p. 375.

[5] Compiling a list of this sort is a matter so highly personal that I do not expect any reader wholly to agree with my choice. But then again, I do not expect any reader wholly to denounce it.

been written by Goethe to a fine folk tune, but Schubert's own music actually outdid the other. That the composer was as much at home on water as on land is evidenced by a *jeu d'esprit, The Trout* (*Die Forelle*),[6] with its witty leaping-fish accompaniment, and by the gliding liquid motion and sunset peace of *To Be Sung on the Water* (*Auf dem Wasser zu singen*), with that meandering between major and minor so characteristic of Schubert.

It is a commentary on his extraordinary imaginative powers that this young composer, whose own love life left so pitifully much to be desired, should have written fourteen of his best songs about happy love. They have a variety that ranges from the pianissimo whisperings of *Sei mir gegrüsst,* whisperings broken by a few vivid outbursts, and the shy, limpid *Early Greeting* (*Morgengruss*), to the tender playfulness of his last song,[7] *The Pigeon Post* (*Die Taubenpost*), and the restlessness of *Impatience* (*Ungeduld*), the first truly great lied of the *Mill* cycle,

which culminates in the fervid "*Dein ist mein Herz.*" The yearning impetuosity of this song carries one completely away. Professor Deutsch points out that the words, "I'd carve it on the bark of every tree," are reminiscent of a poem by Edmund Spenser, "Colin Clout's come home again" ("Her name on every tree I will endosse"), and notes that the poet, Wilhelm Müller, was also a translator from the English.

There are the strongly masculine strains of *To the Lyre* (*An die Leyer*), matching Anacreon's lines. Here is "a song that is fit for men," into which a baritone can throw his whole soul. Though with small thematic resemblance, it has much the same enthusiastic atmosphere as *To Music* (*An die Musik*).

The Fishermaiden (*Das Fischermädchen*) is bright with something of the dewy sparkle of that sheer inspiration, *Hark, hark! the Lark* (*Ständchen aus Cymbeline*):

Allegretto
Hark, hark! the lark at Heav'n's gate sings, And
Horch, horch, die Lerch' im A - ther - blaut und
PP
Phoe - bus 'gins to rise,
Phö - bus, neu er weckt,

Ranking this among Schubert's fifteen or twenty greatest songs, Daniel Gregory Mason[8] says of them that the composer strikes at once, and in each case . . . the exact tone and style needed to transfigure the particular feeling with all the magic of music, and throughout the song maintains the mood perfectly, with no mixture or clouding. And this, too, with the greatest actual diversity in the different songs, to which his art flexibly responds.

The Serenade

There is the *Serenade* (*Ständchen*), its measures so famous that, like the heavens of the psalm, "their [melodic] line is gone out through all the earth, and their words to the end of the world." The interlude between verses, with the

[6] Used as the theme of the variations in the Quintet for Piano and Strings, Op. 114.

[7] Also last in a group of fourteen which was baptized *Swan Song* (*Schwanengesang*) by the publisher. This is no cycle, but a miscellaneous collection of his final lieder.

[8] In *The Romantic Composers.*

THE INN "ZUM GOLDENEN REBHUHN," from an unsigned aquarelle in the Municipal Collection, Vienna. Schubert was a frequent visitor to this hostelry, where Josef Lanner's band gave regular concerts, playing the typical waltzes and "Laendler" in which the composer delighted.

characteristic alternation of major and minor, recalls a treasurable page of the "*Trout*" Quintet.

Numbers 9, 11, 12, and 13 of *The Miller's Beautiful Daughter* range from the placid tenderness and contemplative delight of *The Miller's Flowers* (*Des Müllers Blumen*), through the mad exaltation of *Mine* (*Mein*),[9] to *Pause*, where the lover's joy begins to be overshadowed by a dim premonition of disaster. The poignance of this is heightened by the accompaniment, much of which sounds like the innocent, artless tune of a children's game. At the twenty-first measure there is another reminder of the "*Trout*" Quintet.[10] *With the Green Lute Ribbon* (*Mit dem grünen Lautenbande*) conveys with delicate sweetness a touching sense of the lover striving to keep up his courage.

Who Is Sylvia?

Musically speaking, *Who is Sylvia?*, the greatest of these superb songs of happy love,

[9] So difficult to perform up to tempo that I have never yet heard it done cleanly. As the saying goes, "he who touches pitch is defiled," but the singers defile this song because they do not touch pitch. The magic of *Mine* is chiefly in the accompaniment, as is evident when one sings the voice part alone.

[10] Finale, bar 137.

COURTYARD OF THE SCHOOLHOUSE AT SAELENGASSE 3, VIENNA, from a watercolor by M. Eder. This building, purchased by Schubert's father in 1801, was used for the family's residence and for the instruction of pupils. Beginning in 1814, when he was 17, the composer assisted his father there in teaching. In this house many works were composed, including the famous song Der Erlkoenig—some of which were dashed off while the master's young charges were busy with their tasks.

is an inspiration fully as consummate as Shakespeare's lyric. Hutchings calls attention to the artistry that produced the octave leaps near the end of the last example, "which might otherwise have been these dull ascending notes":

Here, in the words and in the music, we have two matchless works of art, yet the notes, while gloriously echoing the spirit and atmosphere of the lines, proceed to wreck those lines. This can be heard by anybody who will take the trouble to time the vocal part of the score and then read the poem aloud—in English or German—without the notes,

SCHUBERT MEDALLION, by Josef Tautenhayn, 1872.

at exactly the same tempo. Taken thus slowly, the word-music simply vanishes.

Having called *Who is Sylvia?* the greatest lied in this division, I would take it back in favor of *Du bist die Ruh'*, were it not that this, perhaps the supreme example of Schubert's genius in song,

is less of happy love than of yearningly hopeful love. One wonders if the subtle suggestions of suffering in the accompaniment, and in the poignant bar of silence near the end, point to Schubert's own agonizing consciousness that, in such an ideal love, there could be no "peace" for himself. Here are simplicity, power, serenity, sincerity, and an infallible instinct for beauty all fused into one of the loveliest and purest little works of art that this world has known. A woman who was tenderly but somewhat calmly in love, wrote to her lover, "There is an indescribable something in Schubert's music that speaks to the heart in the way that my darling speaks to mine." The song, however, is a pitfall for the unwary performer. The music looks deceptively easy, yet, to any but a supreme singer with perfect breath control, it brings not peace but a sword.

Close to the border line between these songs and more somber regions, is the quivering expectation of *The Post*, with that most eloquent bar's rest, during which the lover finds that the postman has no letter for him today. This flare-up of adoring love against the somber background of reality is like nothing else in music.

One thing strikes us in all these love songs and those to follow. Not one of them has in it the ecstasy of full consummation; not one is erotically quite adult. But this is only to be expected from an unfortunate man for whom the two streams of ideal tenderness and physical passion could never meet and coalesce. Schubert was physically stirred only by the sort of woman to whom he would never pour out his melodic soul. Those for whom he felt tenderness could not move him to the depths. Hence the ethereal, Arielesque quality of his love music.

(To be concluded in the next issue)

Washington Orchestra Heads Decline Koussevitzky Project

By JAMES G. DEANE

Washington

Serge Koussevitzky offered to take the leadership of the National Symphony Orchestra but was turned down, a startled capital has learned.

In talks that began last January, the celebrated conductor proposed to rebuild the Washington orchestra as part of a great national music center, but the idea was stopped cold by unreceptive National Symphony board members.

No formal action ever was taken by symphony officers, but negotiators said they were committed to newcomer Howard Mitchell, whose appointment as conductor was announced in November. Mr. Mitchell, 38 years old, had been associate conductor since 1947 and first cellist since 1933.

Cost Considered Obstacle

Another obstacle, top officials said, was the cost of Dr. Koussevitzky's plan. But the Boston conductor himself told the negotiators they would be able to get the money, and no question of his own salary was raised. His wife, reached after the disclosure, said he "would have been willing to consider the budget."

Most of the 36 members of the Symphony's own board of directors knew nothing of the offer until it was disclosed in newspapers here. The matter was kept secret intentionally to avoid controversy, it is said.

Discussion of Dr. Koussevitzky's proposal for a music center never got to details, but his wife told this writer he envisioned a conservatory and opera as well as a rebuilt orchestra equal to his own Boston Symphony that he led for 25 years.

Two assistants, he indicated, would have come to Washington with him to aid in the re-organization. Presumably they were Leonard Bernstein and Eleazar de Carvalho, his assistants at Tanglewood.

Faced with the orchestra negotiators' insistence that Mitchell was already engaged, Dr. Koussevitzky also offered to retain him, providing he proved qualified, it was said.

Guest Engagement Offered

National Symphony representatives limited themselves to a proposal that Dr. Koussevitzky lead a short series of guest engagements at the end of the 1949-50 season. This he declined to do unless his own offer was accepted.

Negotiations continued for 10 weeks, during which the conductor himself was present at two conferences here. Extensive correspondence was exchanged, but Dr. Koussevitzky closed the matter on March 30, his wife said. She added she was unable to say whether he still is interested in the music center idea for Washington.

Immediately after the disclosure, National Symphony President Raymond Cox, who took office since the negotiations closed, issued a statement urging unified public support for Mitchell and reaffirnimg the orchestra board's intention of retaining him as conductor. He now is serving under a one-year contract.

Other symphony sources, however, indicated that some repercussions are feared from board members who were not let in on the Koussevitzky negotiations.

Music Center Aired Before

The Koussevitzky proposal for a national music center here is not the first to come from a prominent conductor. Dr. Hans Kindler, the National Symphony's conductor until this year, often has urged such a project. Financial obstacles always have stood in the way, however.

Operating on a budget of about $400,000 annually, the National Symphony would require at least a $250,000 annual boost to meet Dr. Koussevitzky's minimum specifications, it was estimated. The Symphony has been hard put to it to raise even the funds needed at present, although the largest sustaining fund in its history was achieved this year—$190,000.

Most observers concede, however, that Dr. Koussevitzky himself could be relied upon to attract appreciably greater contributions, in addition to larger box office receipts.

Festival at Univ. of Puerto Rico

The University of Puerto Rico held its first Spring Festival from June 8 to 19. Presented in recitals were Alexander Borovsky, Luis Galve, and Rudolf Firkusny, pianists; Isaac Stern, violinist; Victoria de Los Angeles, soprano from Europe; Gertrude Hopkins, American harpist; the Chorus of the University, which recently visited New York, under its conductor Augusto Rodriguez; and two programs by the Ballet Español of Ana Maria, accompanied by the Symphonic Orchestra of Puerto Rico.

GOETHE CONVOCATION HELD WITH NOTABLES IN ATTENDANCE

ASPEN VIGNETTES . . . At left, Erica Morini takes a rest "up in the clouds" after her first skiing lesson from Teppi Teichner (standing, right). Joseph Rosenstock is seated, and Beatrice Spachner is at left. Leon Pommers, pianist, stands behind Miss Morini. At right, Richard Dyer-Bennet sings to an enthusiastic audience in Aspen's tent-amphitheatre, in songs of the 18th Century associated with Goethe—an attractive added feature of the festival. Dyer-Bennet and his wife Melvene, dancer, conduct a summer school at their ranch studio on a mountainside overlooking their charming home in Aspen. (Photos by Berko-Henry Studios.)

(Continued from page 5)

Norway Clears Flagstad

By MRS. FRANCIS H. REDEWILL

San Francisco

Announcement of Kirsten Flagstad on the roster of artists for the San Francisco Opera Association's fall season has created a local furore. Public sentiment and artistic temperaments rose to full heights of expression when Flagstad's appearance at the War Memorial Opera House was banned by that institution's board of trustees "because of the controversial character of her public appearances elsewhere in the United States."

Stunned by this unexpected ruling, officials of the Opera Association predicted it might be necessary to cancel the entire operatic season. "It would be better," argued Judge Sapiro, representing the American Legion at a public hearing, "for opera to go out of business than to hire Miss Flagstad." To which Attorney Herman Phleger, representing the Opera Association responded, "Contrary to all statements and reports, she never sang in Norway or in Germany or in any of the German-occupied countries during the war."

[The Norwegian Government on July 25, in reply to a request by Acting Mayor George Christopher, of San Francisco, for information on Mme. Flagstad's status in Norway, replied that the singer "had been cleared of all suspicion" of participating in her late husband's wartime "Quisling activities." The Government also voiced no objection to her performing in Norway or anywhere else. This information, cabled by U. S. Ambassador Charles U. Bay from Oslo was expected to remove the ban against her appearance with the San Francisco opera.

[Previously the directors of the San Francisco Opera Ass'n. decided "unanimously" that the 1949 opera season "must proceed as planned," despite the ban placed by the trustees of the War Memorial Opera House. The directors said that they hoped the trustees, "on review of all the evidence" would make this year's season possible by reversing their decision.

[Meanwhile, the Mount Davidson Chapter, American Veterans Committee, had opposed the stand taken by the American Legion and Veterans of Foreign Wars, and asserted that "there was no record of profascist or Quisling activity by Mme. Flagstad herself." In New York, Marks Levine, chairman of the board and Director of the Concert Division of National Concert and Artists Corp., also defended the artist. AGMA announced its support of Mme. Flagstad, and said it might prohibit its members from appearing in the San Francisco Opera House if the ruling by the trustees was not rescinded.]

Ticket sales for Tristan and Isolde and Die Walkuere, Wagnerian operas with Flagstad scheduled to appear, had by July 12 already reached a high peak, although the season does not open until Sept. 20. Flagstad was scheduled to sing in Los Angeles also, where the San Francisco company will close its season, Nov. 6.

The series of 37 performances, including Los Angeles (13) and Sacramento and Bakersfield (each one), will open in San Francisco with Tosca, starring Elisabetta Barbatto, 26-year-old soprano from La Scala, in debut. Manon Lescaut will have a revival, not having been given here since 1927. The repertoire also includes Aida, Faust, Carmen, La Boheme, Don Giovanni, Tales of Hoffmann, Samson and Delilah and Lucia di Lammermoor, with leading Metropolitan Opera artists announced. Tenor Giacinto Prandelli and baritone Enzo Mascherini are debut-artists coming from Rome and La Scala respectively. Rose Bampton, Uta Graf and Pia Tassinari, sopranos, will be heard for the first time, as well as Ralph Herbert, baritone, and Michael Szekely, basso.

Summer Chamber Series

The Mills College 21st season of "summer concerts for chamber music" opened July 5 at the Museum of Art and brought back to San Francisco audiences after a two-year interim, the superb Budapest String Quartet. By the close of this series of six concerts all of the Beethoven string quartets will have been given.

A Beethoven Cycle also opened June 24 on the University of California campus, sponsored by the University Extension Division. The Alma Trio is drawing enthusiastically large audiences to Wheeler Hall, Berkeley, in concerts which include the Beethoven Trios, also sonatas for violin and cello.

The Budapest Quartet (in summer residence at Mills College) is giving a second series there on Wednesday evenings, on which classic, romantic and modern composers are represented. Of the contemporary repertoire the following are programmed: Kodaly (op. 10, No. 2), Bartok (op. 17, No. 2), Hindemith (op. 22, No. 3), Piston (No 3), Villa-Lobos (No. 2) and Milhaud (Nos. 14 and 15). The closing concert of Aug. 10 will have the assistance of the Paganini Quartet in octets by Mendelssohn and Milhaud. The Alma Trio likewise is giving a second series on Sunday afternoons at Montalva, near Saratoga.

Art of Fugue Heard

A magnificent first performance here of The Art of the Fugue by J. S. Bach was heard at Temple Emanu-El, July 7.

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Notables Make Addresses

Besides Schweitzer, other distinguished lecturers participating in the Convocation included the following:

Jose Ortega y Gasset, Spain's foremost living philosopher—"Goethe, 1749-1949"; Giuseppe Antonio Borgese, professor emeritus of Italian Literature, University of Chicago, who, in discussing "The Message of Goethe," opened his address with the provocative statement, "The greatness of Goethe as a poet is to be measured by his greatness as a mythmaker. His three greatest myths are Werther, Faust, and the image he left us of himself"; Ernest Robert Curtius, Professor of Romance Languages, University of Bonn, Germany—"The Medieval Basis of Western Thought"; Stephen Spender, noted British poet and Goethe translator—"Goethe and the English Mind"; T. M. P. Mahadevan, head of the Department of Philosophy, University of Madras, India—"Eastern and Western Thought"; Elio Gianturco, Professor of Italian Literature, University of Chicago—"Goethe and the Italian Mind"; Thornton Wilder, three-time Pulitzer prize winning American novelist and playwright—"World Literature and the Modern Mind"; Halvdan Koht, former Foreign Minister of Norway—"Goethe Today from a Scandinavian Point of View"; Jean Canu, Professor of French Culture, Sorbonne, Paris—"Goethe and Twentieth Century France"; Barker Fairly, head, Department of German, University of Toronto—"Goethe and the World Today"; Ludwig Lewisohn, novelist and literary critic, Professor of Comparative Literature, Brandeis University—"New Versions of Goethe's Poetry"; Gerardus van der Leeuw, former Netherlands Minister of Education, Arts and Science—"The European Spiritual Crisis"; Hermann J. Weigand, Professor of German Literature, Yale University—"Goethe as a Friend"; Rev. Edmund A. Walsh, S. J., Vice-President and Director, School of Foreign Service, Georgetown University, Washington, D. C., presiding over a symposium on "Ethics and Politics"; Ernst Simon, Chairman, Department of Education, Hebrew University, Israel—"Religious Humanism"; William E. Hocking, Professor Emeritus of Philosophy, Harvard University—"Binding Ingredients of Civilization"; Willy Hertner, Dean, Faculty of Natural Sciences, University of Frankfort, Germany—"Goethe and Natural Science"; and Robert M. Hutchins, Chancellor, University of Chicago—"Goethe and the Unity of Mankind."

Dr. Hutchins, president and chairman of the Goethe Bicentennial Foundation, announced that the complete verbal proceedings of all lectures and round table discussions at the convention would be recorded and subsequently published for use by colleges, universities, libraries and the general public.

Dr. Hutchins has stated that the Convocation and Music Festival will have a substantial deficit over and above the contributions already made, and offered the opportunity for contributions to this deficit as well as toward the cost of making available a modern English translation of Goethe's most important works (a ten-volume edition), and toward the rehabilitation of the Goethe House in Frankfort.

Florentine May Festival Offers Program of Riches

By ANDREA MARANGONI

(By Special Correspondence to the Musical Courier)

Florence

THE 12th Maggio Musicale Fiorentino opened here on May 4 and lasted until June 26. Judging from the quality of the performances and the size of the attendance, it is obvious that the prewar standards of this famous festival were attained. Attendance was capacity for almost every program. Most of the concerts were given in the Teatro Comunale, which was partly destroyed during the war and rebuilt with some financial assistance by American subscribers. It is today one of the largest and best equipped theaters in Europe; and its resident symphony orchestra, though without a permanent conductor, performs all year round and ranks among the good orchestras of the Continent.

Pizzetti's New Opera

The opening program of the Maggio was the first performance of a custom-made opera by Ildebrando Pizzetti called Vanna Lupa, which the composer conducted himself. He also wrote the libretto which is set in mediaeval Florence. The title role was sung very competently by Gianna Pederzini. However, I thought that Pizzetti, one of the purest representatives of contemporary Italian music, should be preferred in some of his symphonic compositions or even some of his earlier operas, such as Orseolo.

There were four pianists in the festival. Rudolf Serkin had a great success with his all-Beethoven program. Casadesus, and later, Benedetti-Michelangeli appeared in all-Chopin programs in honor of the composer's anniversary. These two concerts formed an interesting contrast in interpretation. Walter Gieseking drew a large, enthusiastic audience for his program of Bach, Schumann, Debussy and Ravel—the compositions in which he excels.

Another of the drawing-cards was Wilhelm Furtwaengler, who conducted the Florence Symphony Orchestra in a program of Mozart (K. 525), Debussy (Two Nocturnes: Nuages and Fetes), Richard Strauss (Till Eulenspiegel) and Brahms (Symphony No. 2). Under his most able baton the orchestra responded very well and gave one of the finest concerts of the festival.

Monteverdi Orpheus Revived

Monteverdi's Orpheus was a rather unusual performance. The stage scenery by the famous Italian painter, Giorgio Di Chirico, were quite amusing, inspired by his early period and by a Delacroix manner. Some people felt, however, that these sets reflected more the talent of the artist than the spirit of Monteverdi's opera.

The Frazzi transcription which was used was, by all means, not the best one available and certainly not comparable to the Hindemith version nor the two transcriptions by Respighi and Malipiero.

Ballet by Sadler's Wells

An outstanding success was scored by the Sadler's Wells Ballet, which performed for seven consecutive nights. Especially appreciated was the Adventures of a Libertine, based on Hogarth's paintings, and with music by Gavin Gordon. Checkmate was also a delightful piece, with music by Arthur Bliss.

Prokofieff's Cinderella, in three acts, was quite a complex work. Margot Fonteyn and Moira Shearer alternated in the title role, both with great ability. The music, however, appeared to be less interesting than some of the better known works of this composer, but the piece altogether was quite effective. This English Ballet company will come to the Metropolitan next season, and will undoubtedly receive ovations equal to those they won for themselves here in Florence.

Harald Kreutzberg presented another type of modern dance. He was accompanied on the piano by Friedrich Wilckens, who is also the composer of several of the performed pieces.

The Bohemian Nonet was featured in this festival as an unusual ensemble, both for the novelty of the nine instruments and for the selections which they played. Unfortunately, the performance was not all that was anticipated. The Beethoven "Settimino" was definitely a disappointment, and the modern Bohemian music offered by this ensemble was not at all up to the standards of the other programs in this festival.

Contemporary Music

Still in the field of contemporary music, there was a special concert directed by Ettore Gracis, an unknown young conductor, who seems to me to deserve his little fame.

Among the selections on this program was Edgar Lee Masters' Spoon River adapted by a young Milanese composer named Gino Negri. It was a not too successful experiment based on a combination of spoken music and song oratorio.

The most remarkable work on this program was Rilke's Ballad of Love and Death, with music by Frank Martin, an extremely competent Swiss composer, born in Geneva in 1890. He is also the composer of a Piccola Sinfonia Concertante, one of his most genial compositions. The singer Elisabeth Hoengen performed nobly and intelligently in the Ballad, an extremely difficult work.

This was followed by Stradivari, a brief ballet piece which showed the able hand of the composer, G. Francesco Malipiero. The concert concluded with the Ballad in D by Andrew Imbrie, a young American composer, born in New York in 1921. This piece was quite successful.

Vogel's Thyl Claes Impresses

The final concert of contemporary music was Thyl Claes by Vladimir Vogel, a Russian composer born in Moscow in 1896 and who has lived for many years in Ascona, Switzerland.

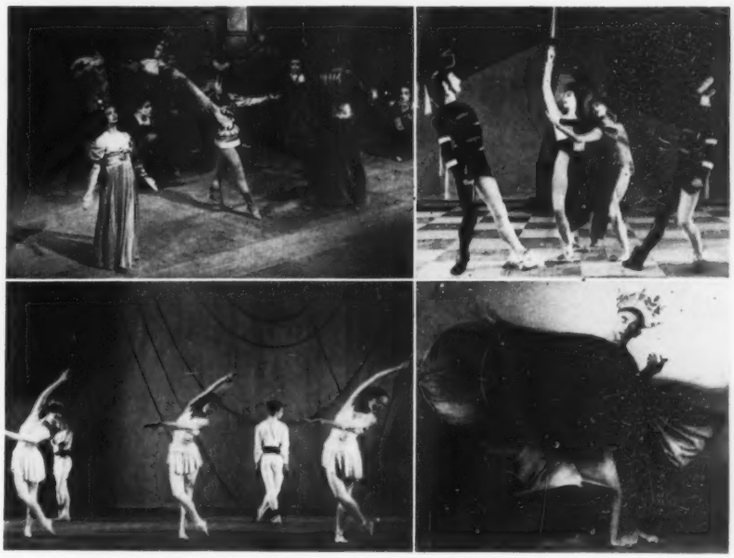
Thyl Claes is taken from the work of Charles de Coster and is divided into two parts. The first, composed in 1937-8, is called "Oppression," and the second, written in 1934-5, is "Liberation." It is a typical composition of these late years arising from the art of the Resistance, a profound hymn to freedom. It seems to me that it is a work of great breadth, of dramatic power and vivacity of rhythms, though the recitatives may seem too long and frequent. After the experience of Jeanne d'Arc au Bucher by Honegger this work by Vogel could well appear some day in the New York Philharmonic's repertoire. The conductor, Franz André of the Brussels Radio, the soloists, and the Choir "des Renaudins" of Brussels all gave fine performances.

The colorful Russian conductor Dobrowen was received enthusiastically. His interpretation of Beethoven's Seventh was very healthy, though at times too robust.

Vienna Company in Mozart

It is quite rare in the career of any music lover to be able to hear for a solid week the six greatest vocal works of Mozart. The Vienna State Opera Company brought with them not only their excellent Philharmonic Orchestra but their own stage hands for this occasion.

Four operas by Mozart were performed in the small but charming 18th century theater of "La Pergola" under the able direction of Joseph Krips. The Seraglio was perhaps the most successful of these performances. Wilma Lipp (Constanze), Emmy Loose (Blonde) and Endre Korek (Osmin) gave the most perfect rendition of this opera, which though comparatively little known, has in itself all the greatness of Mozart's later theatrical works.



THREE SCENES AND A POSE . . . Sadler's Wells Ballet in three productions: (top left) Hamlet, with music by Tchaikovsky; (top right) Checkmate, by Arthur Bliss; (lower left) César Franck's Symphonic Variations; (lower right) Harald Kreutzberg.

Figaro, too, was admirably done. It is regrettable that, like Cosi fan tuttè and Don Giovanni, it was sung in the German translation in spite of the fact that the cast has done it only recently in the original Italian version. Irmgard Seefried (Susanna) and Sena Jurinac (Cherubino) both had highly trained and exquisite voices. Erich Kunz (Figaro) did well though he lacked the personality necessary for his role.

The Vienna company gave in Cosi fan tuttè a performance of amazing evenness. Here, as in all their performances, this great school of singing was admired for the magnificent acting, the training and unity of their voices, and for the restraint and clarity of delivery, which is so typical of the Viennese tradition. This type of singing was a striking contrast in this country to the more familiar and traditionally Italian *"bel canto."*

Rossini's Siege of Corinth

Together with the Mozart festival we heard the Assedio di Corinto, an unknown opera by Rossini and certainly not his best. We were also disappointed by the more charming triptych which consisted of Il Maestro di Cappella by Cimarosa, La Contadina Stuta by Pergolesi and L'Osteria Portoghese by Cherubini. The last was perhaps the most interesting, because of Margherita Corosio's brilliant interpretation of Gabriella.

The 12th Maggio Musicale has ended with a very elaborate production of Shakespeare's Troilus and Cressida performed in the magnificent Boboli Gardens under the direction of Luchino Visconti, noted cinema and theatrical producer.

Altogether, the Festival has been extremely interesting and has once more reunited in the enchanting hills of Florence a large group of music lovers from all over the world.

Second Festival Scheduled At Bolton

The second annual Bolton Festival of Music will be held at Bolton Landing, Lake George, N. Y., from Aug. 26 through Sept. 4. Dedicated to the establishment of a center for music in the smaller forms, the festival will consist this season of nine evening and seven afternoon concerts. Included in the program will be works of Bach, Beethoven, Mozart, Hindemith, Stravinsky, Vivaldi, Kupferman, Bartok, Schubert, Schumann and Brahms with stress on quartets, trios, duos and woodwind ensembles. The orchestra is composed of 35 musicians from the Philadelphia Orchestra, N.B.C. Symphony, American Youth, Tanglewood, Indianapolis, Dallas and Baltimore orchestras.

The Bolton Festival was inaugurated by Hugh Allen Wilson last year and consisted of six concerts. Mr. Wilson, a graduate of Yale University and winner of the Woods-Chandler Fellowship in Organ, is conductor of the series in association with Meyer Kupferman, American composer.

U. S. Works Played by Havana Philharmonic

HAVANA.—The Fourth of July was the date of performance of a program of music by composers from the United States by the Havana Philharmonic, conducted by Joseph Wagner, music director of the Duluth Symphony. The concert was attended by the President of Cuba and members of his cabinet, the U. S. Ambassador Robert Butler and other prominent personages.

Margot Rebeil, soprano, was soloist in Concerto for Voice and Orchestra, op. 25, by John Haussermann, Jr., and orchestral scores heard were Mr. Wagner's overture, American Jubilee; a suite from Howard Hanson's opera Merry Mount; the prologue from Dance Suite by Spencer Norton; Western Rhapsody (George Kleinsinger); excerpts from Gershwin's Porgy and Bess, and Menotti's The Telephone (Miss Rebeil, soloist); Symphonic Picture of Showboat (Kern-Bennett); and American Salute (Morton Gould).

The audience included many members of the American colony.

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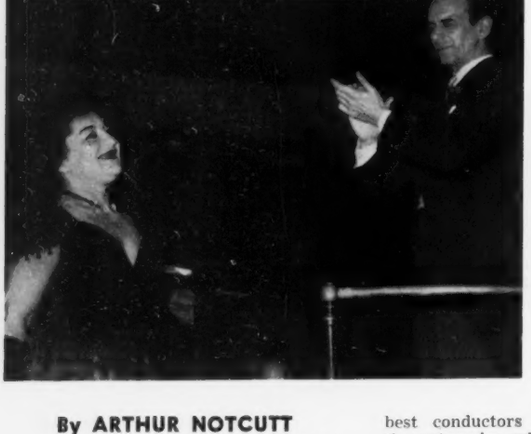
London Hails the Visit of Opera-Comique from Paris



SIR MALCOLM APPLAUDS . . .
Sir Malcolm Sargent joins in cordial response of the audience after Jennie Tourel's recent performance with the London Symphony at Albert Hall.

By ARTHUR NOTCUTT
London

AMONG recent concerts of exceptional interest at the Royal Albert Hall was a performance of the Verdi Requiem by the London Philharmonic Choir and Orchestra, under Victor de Sabata. This conductor, one of the greatest interpreters of Verdi heard in England (one wishes there was opportunity to hear him conduct some of the operas here), obtained effects of the utmost brilliance and virtuosity. It was a noble achievement that will long be remembered by those who had the good fortune to hear it. The choir was magnificent, both in the fine shades of expression in the quieter moments and in the intense dramatic power of the Dies Irae and difficulties of the Sanctus. The trumpet effects in the orchestra and afar were immensely impressive. The soloists had been carefully chosen and rehearsed and especially high honors are due Joan Hammond and Constance Shacklock. This writer cannot recall such superb Verdi singing for many years as that of Miss Hammond. Great praise also goes to Miss Shacklock (a young mezzo who is speedily making her way to the top and whose singing as Brangäne, Amneris and in other roles at Covent Garden has been admired). The tenor, Richard Lewis, has quality but must avoid an over-use of the aspirate. The bass, Malaspini, revealed the typical Italian timbre, which though excellent in the solos did not blend in the concerted music. There are at least two English basses who would be more effective.

Thanks to L. P. O.

It is owing to the enterprise of the London Philharmonic Orchestra that De Sabata first came to London a few years ago. He speedily acquired a great reputation and his annual visits are eagerly looked forward to. This policy of engaging leading foreign conductors has been followed consistently and Londoners are indebted to the management of this orchestra for the opportunity of hearing men such as Kleiber and Szell, who otherwise might not have come to England at all. Both have appeared recently, the former in a series of concerts which included a superb interpretation of the Eroica Symphony; the latter's visit was unfortunately very short with only one concert in central London, but his performances of Beethoven No. 8 and Strauss's "Don Juan" demonstrated that he is one of the foremost conductors of the day.

Henry Wood Society Honors Elgar

An Elgar Festival has been held under the auspices of the Henry Wood Concert Society, thus carrying out one of Sir Henry Wood's aims which he did not live to see fulfilled. Three of our best conductors were associated with the enterprise, which was on a big scale and nearly all the composer's major works were presented in worthy fashion. At the opening concert, Barbirolli (who has recently been knighted) and the Hallé Orchestra played the Introduction and Allegro, Variations and Second Symphony and Queen Elizabeth honored the occasion with her presence. The other concerts were shared by Boult and Sargent and the orchestras were the B.B.C. Symphony and the L.S.O. The three great choral works, The Apostles, the Kingdom and the Dream of Gerontius were conducted by Sargent, who is at his best in choral music. The choir in each case was the Royal Choral Society, who have performed these at different times in their own series. The soloists were all satisfactory, and, in generally excellent singing, that of Isobel Baillie in The Kingdom and Gladys Ripley and Gordon Clinton in Gerontius stood out. The last named is a young baritone who has recently come to the fore and who sang with artistic approach and taste. Heddle Nash has for many years been an ideal interpreter of the music of Gerontius but his voice now shows signs of the years.

Violin and Cello Concertos Heard

In addition to the first, two other concerts were entirely devoted to orchestral —as distinct from choral music—at one of which Heifetz played the violin concerto. It is nearly thirty years since he first played it in London and even then his technique made light of its difficulties, though his interpretation lacked the warmth it now possesses. At the other, Fournier played the cello concerto with fine craftsmanship and a fluent style. Both the symphonies were given during the Festival, the First under Boult and the Second under Barbirolli. A chamber concert was held at the B.B.C. Concert Hall and a children's concert on a Saturday morning (an excellent idea this).

We in England often ask ourselves why it is that Elgar's music does not have the same appeal in other countries as here. Our conductors usually include some of his works when, as guests, they conduct concerts abroad, yet how rarely does one see the name Elgar in the programs under their regular conductors. Is it because the two symphonies and the violin concerto are too long? If so, this cannot be applied to the symphonic study "Falstaff" which is rated by our leading critics as program music ranking with any similar work by any composer of any nationality. Elgar will continue to be best remembered abroad by his Gerontius, which was so unreservedly praised by Richard Strauss, when performed in Germany during the early part of this century. It remains Elgar's masterwork.

Covent Garden Season Ends

The resident opera company's season at Covent Garden finished on June 11 with Figaro in which there were two important changes of cast. The American, Shirley Russell, who has been a member of the company for some months took over the part of Susanna, and sang with charm and vivacity, achieving a great success. There was also a new Cherubino, Adele Leigh, who has had some experience in America. She was a delightful exponent of the role and might well have had this opportunity in the original production, as she was superior to the singer then entrusted with the part. Geraint Evans has developed splendidly as Figaro and has the right voice and conception of the character.

During the season just ended there were 126 performances of opera and, in addition to Figaro, the operas added to the existing repertoire were Aida, Boheme, Fidelio, Rheingold, Siegfried, Götterdämmerung; those already in being Carmen, Manon, Magic Flute, Rosenkavalier, Turandot, Peter Grimes, Boris, Tristan and Walküre, a good record indeed for a company that has only been in existence a little over two years.

The next season opens on Sept. 29 with the first production of the new Bliss-Priestley opera, The Olympians.

Opéra Comique Visits

For what might be described as an epilogue to the season, the Opéra Comique Company of Paris came to Covent Garden to give three performances of Debussy's Pelléas et Mélisande. This provided one of the greatest artistic delights Londoners have enjoyed for a very long time. On the opening night, the French Ambassador was in the Royal Box and a distinguished audience, representative of London's intelligentsia filled the house. Those who were attending this lovely music drama for the first time (owing to the War it has not been played here for twelve years) heard a presentation that was worthy of the best in French art. The Mélisande, Irène Joachim is slightly less ethereal than some of her predecessors: the voice is a trifle light but she sang with transparent clarity. The Pelléas—Jacques Jansen (who appeared in this role at the Met) has both the looks and timbre of voice the character required and is a romantic actor. As Golaud, H. B. Etcheverry made a great impression with his magnificent voice and subtle use of it—he is the best exponent of this part seen in London. The Arkel, Pierre Froumenty is a bass of fine quality and sang the touching music in the final scene with taste and vocal coloring.

The smaller roles were worthily cast, Solange Michel as Genevieve and Jacqueline Cellier as Yniold. The scenery and costumes were those in use at the Opéra Comique, by Valentine Hugo; they were very effective and a delight to the eye. The conductor Roger Desormière is already known in London and under his exceptionally artistic direction, the Covent Garden orchestra played with a sensitiveness and nicety of expression.

The Reign of Ballet

For the next three months, ballet will reign supreme in London and for the first part of this period, the season will be that of the Marquis de Cuevas' Grand Ballet de Monte Carlo. The company contains some exceptionally distinguished names, Hightower, Tallchief, Massine, Lichine, Toumanova, Riabouchinska, Skibine, Eglevsky. The program on the opening night comprised four ballets—Act II of Swan Lake (Toumanova), the Pas-de-deux from the same ballet (brilliantly executed by the American ballerina Rosella Hightower), Night Shadow with Pagava and Skibine, and to finish the evening a dazzling performance of Beau Danube with Riabouchinska, Lichine and Massine as the Hussar.

Music of Modern Greece Reflects Folk Color and Ancient Traditions

GREEK music of modern times has been little familiar in world circles, partly because of the geographical remoteness of the Balkan peninsula. Yet it is interesting that Spanish music, especially its rhythm, which is so germane to the Greek, has been popularized almost as disproportionately.

There is a thrilling similarity between the rhythms and melodies of de Falla and Breton, for example, and the songs of Petrides, Kalomiris and Spathy, yet the Greek composers are almost totally unknown outside their own Aegean world. Like Spain, Greece is one of the most musical countries in the world, despite the absence of great composers.

To modern, as to ancient Greeks, music is an eloquent and inclusive word for all sounds and actions of rhythm and beauty. In the haunting "floyera" of the shepherd, in his mountain fastnesses, the lively folk music of Crete, the stately dances of Roumelis and Epirus, the "Mangiko" music of the tavernas (similar to calypso inventions), in the songs of the fishermen, as well as in the formal concert music of Greece and the Western world, the people find musical inspiration. The average Greek music lover has a broad knowledge of the music of western Europe, even though such major works as Fidelio and the Ninth Symphony were not heard in Greece until 1943.

(Continued on following page)

GREEK MUSIC SHRINE . . . Theatre of Herodes Atticus below the Acropolis. Right, Nausicaa Galanos, of Greek National Opera, singing title role in Gluck's Iphigenia auf Tauros.

Opera in Ancient Theatre

Since the Hamburg Opera Company presented the Ring cycle in the Rex Theater of Athens in 1939, standard operas have been given regularly at the "Lyriki Skini," which is the National Opera, and at the ancient outdoor theater of Herodes Atticus in the summer. Here, the music dramas of Gluck and Strauss, with the keen Greek sense of their ancient art forms, reach that point of perfection and breathlessness (even when much is wanting vocally) which Rolland found only in Mozart's conception of Zauberfloete and Don Giovanni, and in the death scene of Boris. The Iphigenie auf Tauris, as sung by Nausicaa Galanos of the National Opera, has no parallel in other continental opera houses, or indeed in the Metropolitan.

The National Opera Company of Athens, like so many State-controlled institutions, has of course its generaus share of mediocrity, especially among regisseurs. The impresario of the "Lyriki Skini" is a librarian, and yet that is a better qualification than is possessed by some who direct musical destinies....

A Few Composers

Best known among contemporary Greek composers is Petro Petrides, whose Fourth Symphony was given its premiere in 1948. An intellectual, greatly influenced by the French and Germans, Petrides is a brilliant theoretician and musicologist, but inferior to Kalomiris in originality and orchestral color. The best work of Petrides is found in his suites, the poem Lethe and in his songs, which are beautiful.

Kalomiris, an octogenarian, is a prolific composer in all forms, and is best known for his impressive opera, O Protomasteras (The Master-Builder) and his songs, which are unforgettable.

Lesser known but unmistakably talented composers are Pallandiou, Nezerides, Papaioannou and Skalkotas. Theodore Spathy, a gifted composer of songs based on folk music, with rich Byzantine influences, died in 1943 of starvation.

Performances Variable

Performances in Athens today are sometimes unpredictable, a consequence perhaps of temperament combined with the strain of political circumstances, unending military tension and economic uncertainties. The same orchestra can play the life out of Rigoletto, and give a performance of Lehar operettas unsurpassed anywhere. Curiously enough, the best reading of Strauss' Tod und Verklaerung I have ever heard was played in Athens, under the direction of Economides.

The career of Dimitri Mitropoulis as a conductor of world reputation is another evidence of the musical gifts of this nation. And the recent successes won in America by Elena Nikolaidi, Greek contralto, are also significant.

Once pioneers in music, in the fifth and fourth centuries B.C., the Greeks today are showing that they are not ungifted in this art. STUART L. HANNON.

Reiner on European Vacation

Fritz Reiner, accompanied by Mrs. Reiner, departed for his first trip abroad in more than 12 years, July 22, on the S.S. Vulcania, sailing for Genoa. Mr. Reiner plans to spend more than two months in Europe, principally vacationing in Italy and Switzerland. He will interrupt his rest to conduct one concert of the La Scala Orchestra on Sept. 21. He may also lead one concert at the Venice Festival before returning to New York at the end of September.

Ebert at Edinburgh Festival

Carl Ebert, opera producer and director, flew to England on July 12 to direct the Glyndebourne Opera Company in performances of Cosi fan Tutte and Masked Ball at the Edinburgh Festival. At the end of the festival, he will return to the University of Southern California to continue his work of training and preparing young singers for operatic careers and to produce operas during the 1949-50 season.

Events in Strasbourg and Paris Draw Throngs

By SUZANNE DEMARQUEZ

Paris

THE Strasbourg Festival, which attracted a big crowd this year, now ranks among the very first in Europe due to the programs chosen and the great reputation of its participants. It was devoted to Romantic music, and we listened to such works as Schumann's Faust and the Grand Mass by Liszt.

The writer of this article was privileged to participate in an excellent gala concert devoted to Chopin. First, homage was paid to the memory of this musical genius by the eminent musicologist of the Radio, Roland Manuel. Then Nikita Magaloff interpreted several works of the solo repertoire, as well as the two piano concerti, accompanied by the Strasbourg Municipal Orchestra conducted by the remarkable Polish conductor, Paul Kletzki.

The next day, the Orchestre National de la Radiodiffusion Française, under the direction of Ernest Bour, played works of Berlioz and Weber. But the climax of the program was the splendid interpretation of Schumann's Piano Concerto by Rudolf Serkin, playing with sonorous beauty and unequalled fire.

The following concert presented our National Orchestra conducted by Charles Munch, who is Alsatian by birth and whose family has lived in Strasbourg for generations. Needless to say, interminable ovations of his fellow-citizens greeted the great son; the immense Salle des Fêtes resounded with their cheers. Munch gave the Fourth Symphony by Brahms an interpretation vibrant, moving and of marvellous balance of sonorities. During the same concert the violinist Ginette Neveu, who carries the glory of the French school of violinism through the world, triumphed with her splendid execution of the Mendelssohn Concerto.

We also wish to mention the fine concerts of chamber music given by the singer Elsa Cavelti, the baritone Gerard Souzay, and the pianists Clara Haskil and Jacquelin Bonneau.

Novelty by Hahn Staged

In Paris, the Opéra-Comique offered the premiere of the last work by Reynaldo Hahn, the *opéra-comique* Le Oui des Jeunes Filles (The "Yes" of the Young Girls), libretto by René Fauchois. Since the composition remained unfinished, it was completed by Henri Büsser, who also attended to the preparation of its performance. It is a light, agreeable work, well written for the singers, among whom Mme. Ritter-Ciampi re-entered the scene of many of her former triumphs, and Roger Bourdin was as always excellent. The conductor was André Cluytens.

The ballet season was exceedingly brilliant this spring. One can not say whether The Birth of Colors (La Naissance des Couleurs), staged at the Opéra, was a success. It is a demonstration given by students of the *"école rhythmique"* of Mme. Irene Popard. The stage of our first theatre does not exist to provide practice for amateurs, and the production was badly judged by public and critics, though the music by Honegger has fine moments and the luminous settings by Dobouziski are impressive.

The same evening brought a revival of Icarus, danced and choreographed by Lifar. Its music only consists of percussion instruments, so that rhythm is the king. The Polovetzian Dances from Borodin's Prince Igor also were restaged by Nicolas Sverev and Lifar. They won a considerable success for the dancers Kalioujny and Genevieve Guillot.

But the dominating event of the ballet season was the production by Ballet of Roland Petit, at the Theatre Marigny, of Carmen, inspired by Merimée's novel and with Bizet's music. Petit's choreography stresses the drama. It is intelligent, expressive, direct and full of ideas, sometimes tragic, sometimes burlesque. Petit is very convincing. The interpretation of Carmen by Renée Jeanmaire leaves a deep impression. It is a savage Carmen, and her long legs execute with passion the most expressive steps!

PRE-PERFORMANCE CONSULTATION . . . Franz Waxman (right) with Arthur Honegger in the composer's studio in Paris examining the original manuscript of Joan of Arc at the Stake, which Mr. Waxman conducted at the Hollywood Bowl this summer.

The second ballet, L'Oeuf de la Coque, music by Maurice Thiriet, is humorous and delicate at the same time in its rhythms and parodistic dances. Roland Petit's choreography is well interpreted by Colette Marchand and Petit himself.

One also has to mention the great success of the designer Clavé, who created for Carmen a setting of surprising realism, evoking Goya. On the other hand, In Le Rêve de Leonor his surrealist design seemed infantile and the music by Britten was not sufficient to enhance the success.

In closing this section, one must report the appearances of the Ballets Portugais at the Théâtre des Champs-Elysées, a folklore spectacle, fresh, young and attractive.

Concert Highlights

Recent concerts were legion and it is difficult to list them all. A special place has to be given to the return of Ginette Neveu at the Société des Concerts, conducted by Charles Munch. A delirious audience gave her an ovation after a magnificent performance of the Violin Concerto by Brahms.

A week later it was the turn of Nicole Henriot to appear under the same auspices and conductor and in the Second Piano Concerto by Brahms. This notable young pianist also was enthusiastically received. Munch during his tenure gave an astonishingly dynamic interpretation of Strauss' Symphonia Domestica and another, very tender and sweet, of Romeo and Juliette by Berlioz. He was feted by his audience which filled the Théâtre de Champs-Elysées to the rafters and seemed never to wish to stop applauding.

Other virtuosos to return after the war were Magda Tagliafero, Heifetz, Edwin Fischer, and Enesco. Robert Casadesus gave a Chopin recital for which the Champs-Elysées hall proved too small and hundreds of listeners had to be turned away. Never was the success of this great pianist greater than on this occasion.

Edmond Appia, of Radio-Geneva, conducted at the Société des Concerts. He has great authority, a fine sense of tonal balance and a deep knowledge of the works he interprets. Among these I wish to point out the Overture to Andrea del Sarto by Daniel Lesur, a delicate composition but one not afraid to stress the sober character of the drama by the color given to the orchestra, and the first Paris performance of the Second Piano Concerto by Jacques de Menasce, in which the piano is an integral part of the orchestral architecture. The daring Intermezzo, the charm of the Menuet and the intense variety of the Finale in the latter work make this concerto one of the finest we have heard in many years. The composer was at the piano and impressed deeply with his elegant virtuosity. He received great applause by a big audience.

American Music Performed

The Cultural Relations Division of the U.S. Embassy terminated their musical season with a concert of American music with Aaron Copland, noted American composer, taking active part in it. After performances of interesting works by Douglas Allanbrook, Ingolf Dahl and Harold Shapero, we listened to Copland's Variations for piano, his fine Sonata for violin and piano and his Sextet for strings, clarinet and piano, a work which gives convincing evidence of the sensibility and coloristic sense of the composer. Numerous French musicians attended the concert, which was warmly received.

Long-Thibaud Winners

The Concours-International Marguerite Long-Jacques Thibaud revealed two pianists of extraordinary importance, each of them receiving the Grand Prix for piano: the young Bulgarian Yankoff and especially the Italian Ciccolini. The playing of the latter enthused his listeners to such a degree that there were even voices who praised him as a new Horowitz! Following the contest he gave a triumphant recital at the Salle Gaveau. A young man of 20, unknown in Paris where he stayed for only two weeks, he is considered as one of the most important pianists who have appeared in a long time.

Summer Season Opens

For the first time in Paris a musical summer season has been organized for the numerous visitors now in our city. As a part of this program, the London Symphony Orchestra offered a concert at the Palais Chaillot under the direction of the French conductor Gaston Poulet. The noted French dancer Solange Schwarz gave a recital at the Opéra-Comique.

Marion Gerhardt Named Detroit Musical Courier Representative

Marion Gerhardt of New York City has been appointed to represent the Musical Courier in Detroit, with headquarters at 4625 Second Boulevard.

Miss Gerhardt majored in voice and was a member of the faculty of Northwestern University before moving to New York, where she was engaged in artist management work.

Joins Henry Colbert Office

Ann Colbert has joined the office of Henry Colbert, artists' manager. Since 1940, Miss Colbert has handled publicity in addition to being active in various phases of magazine editorial work as a researcher, writer and editor. She was associate editor of Pageant Magazine for two years, and has been a contributor to most of the important national magazines.

Univ. of Miami Orchestra Series

MIAMI, FLA.—The University of Miami Symphony Orchestra, Modeste Alloo, music director, will give nine pairs of concerts in 1949-50. For the first, Oct. 31 and 31, Vina Barnden, pianist, will be soloist; Nov. 20-21, Helen Traubel; Dec. 11-12, Ginette Neveu; Jan. 22-23, Jesus Maria Sanroma; Feb. 12-13, Lauritz Melchior; March 5-6, University of Miami Chorale; April 2-3, Jean Bedetti; April 22-24, William Primrose; May 14 and 15, Frank Edwinn.

Editors Comment on Campaign For Better Broadcast Music

FURTHER comments on Musical Courier's campaign to promote increased use of good music on radio and in television have been made by music editors in various parts of this continent. Sometimes devoting a leading article to the subject, they have shown an interest in achieving similar ends. These commentators represent a cross-section of informed musical opinion. In almost all cases, their remarks indicate that a need has been felt for improvement in this field, throughout various areas of the broadcasting world.

Robert Bagar, music critic, writing in the New York World-Telegram, said: "The hard-hitting radio editor of the Musical Courier, William A. Taylor, has recently started a campaign, which is supported by the New York Federation of Music Clubs, to 'combat the present obvious decline of good music on the air.'

"The cause is a good one and therefore worth everyone's interest. Yet there is a suggestion or two that I should like to make: namely, that he and his cohorts aim their strongest words at the numberless repetitions of staple repertory works, either on disk or in so-called 'live' performances, as well as fight the good fight for more and more hearings of pieces by known and unknown composers of our own day."

Chicago for "the Best"

The radio column of the Chicago Daily News, conducted by Sam Lesner, commented as follows: "Musical Courier, international music magazine, has started a campaign to halt the 'decline of serious music on radio.'

"'Soap operas and give-away shows draw millions of fan letters. Lovers of serious music rarely write to the stations, networks or sponsors,' says Musical Courier.

"Musical Courier has a militant ally in FM stations in general and in WXRT in particular. WXRT, broadcasting on 101. 9 megacycles, became Chicago's first all-classical music radio station starting May 30.

"The station issues an excellent monthly program magazine free to its listeners. The May issue went to 5,000. . . .

"'We can't serve two masters,' said a station representative. 'Listener response to classical programming overrules any other kind of programming.' WXRT is dropping its 'cocktail lounge' type of music it fed to a grocery chain."

Canada Sees Classics "Doing Well"

A spirited column by Edward Wodson, music editor of the Toronto Telegram, on June 25 was devoted to the subject, inspired by the Musical Courier's articles. Said Mr. Wodson in part:

"New York Musical Courier (William A. Taylor, radio editor) is bravely persistent in its campaign for 'Better Radio Music.' Current issue carries more than six full columns of thought-provoking letters from readers concerning the subject. One letter, from the program director of a famous N. Y. broadcasting station, contains this pithy sentence: 'If the classics are to become a mass medium, it needs radio to function as its press agent rather than as its maiden aunt.' Of course the writer is justified in his 'very palpable hint.' He touches with needle point the centre of what rival contentions there are in the broadcasting question. Most unhappily it is the musicians themselves who invariably play up 'the classics' as their strong suit in the poker game of esthetic expression. The consequence largely is that whenever a discussion upon this music or that, whether the 'three B's' (Bach, Beethoven and Brahms) of the '2 D's' (Debussy and Delius) and so on, are better or worse fare for poor hungering humanity, it is always zeal for 'the classics' that eggs the disputants on.

"As a matter of fact the classics—whatever is meant by the term—are thoroughly competent to take care of themselves. . . . And 'the classics' will never become a mass medium that needs either press agent or maiden aunt to show them how to function. They do it themselves, and have been doing it ever since Tubal Cain fashioned the first brass horn; and a million or so years before that, when some inspired paleolithic rhythmician tinkled a couple of shinbones together in three-four rhythm. The night club dance band syncopationist is the expressive ultimate of this ancient classicist. . . .

Listeners Are Not "Dumb"

"[In music] the frothiest froth is at the very top, amongst eloquent theorists specializing in classicisms ancient and modern. They are not creative craftsmen but theoretic idealists.

"Meanwhile our truly GREAT musicians play or sing for the delight of music lovers who are the vast majority—neither dregs nor froth—listening, loving, and learning all the day. What they hear and how they hear it—whether in proud concert hall or humble schoolhouse—doesn't make much difference. What they feel and think about the music they rarely tell anyone. But it is a prime mistake to classify them with life's 'dumb-bells.' . . .

"The great listening public must judge for itself. It does this whether music critics think so or not. That it doesn't give voice to its judgment means little. Like the sailor's parrot, it doesn't talk but it is a thinker."

Columbus Columnist Says "Ditto"

From Ohio comes another endorsement. Jo Bradley Reed heads her radio column in the Columbus Citizen Magazine, issue of Sunday, June 19, with the banner line, "Fight for Good Music on the Air." Writes Miss Reed:

"An intensive campaign against the dearth of serious music on radio programs has been launched by the Musical Courier, America's oldest international music magazine.

"'Radio's waning interest in serious music can be partially attributed to the fan letter, which is regarded with almost sanctified esteem by the bigwigs of radio,' the magazine editors commented.

"'Write to those responsible for radio programming before the small number of good music programs currently on the air diminishes even more,' the editors advised. To which we add, ditto.

Public Does Rally

"About a year ago, the Cantonville Women's Club made a radio survey in which its members were asked about their listening habits and their favorite programs.

"At that time, Fred Waring's program, one of the best music programs on the air, got only a few votes. Somehow, officials of the National Broadcasting Co. in New York got a report of the survey and wired this editor to see if there hadn't been some mistake. They couldn't believe Waring's fine program was not one of the broadcasts women listened to regularly.

"Yet, when WLW cropped a couple of Waring's morning time spots several months ago, we were besieged by listeners wanting to know why. We hope they all wrote to WLW, as we suggested.

"Local radio listeners, however, will never suffer from a dearth of serious music if they listen to WOSU's 'Treasured Music' program from 9 a.m. to 1 p.m. Sundays. Christmas Day, when the 'Treasured Music' program was broadcast all day, fan mail for the broadcast totalled more than 2,000 letters. William Ewing, program supervisor, estimates that every day's mail brings an average of from four to six letters mentioning this program, which celebrated its second birthday on the air last Christmas.

Video Slow in Use of Good Music

"'Unless producers of television films are prepared to pay for good music soon, as do other mediums in which music is featured, video is apt to suffer,' Ralph S. Peer, head of Peer-International Music Enterprises, said in Hollywood recently.

"Peer pointed out that video film producers haven't budgets big enough to pay accepted royalties and must resort to using antiquated music in the public domain or employ non-affiliated composers to write background music. Such music, comments Mr. Peer, is not on a par with published works of affiliated tunesmiths."

West Feels Need for "Education"

A forthright comment came from Joseph Riskind, editor of the music department in the veteran San Francisco weekly, The Argonaut, from which the following excerpt is of special interest:

"For the last few weeks quite a vigorous argument has been going on in the pages of the Musical Courier over the truth or falsity, relatively, of a statement published some time ago in the columns of that magazine, to the effect that 'serious music on the radio is declining.' . . . It seems fairly clear . . . that any attempt to generalize about the quality of musical programs on the radio must begin by considering first of all that radio programs differ in different parts of the country, since a local station may or may not carry network programs. . . .

"I am inclined to believe that neither side has brought the whole issue down to the level of reality. The issue is simply whether or not radio can be an educational as well as an entertainment force, but the trouble is that some people want the one and some want the other. To state that because 30,000,000 people don't write in to NBC and demand hours of symphonic music is proof positive that they are not interested in it, or wouldn't listen to it if it were presented, is an argument too naive to be taken seriously. The demand for good music, like that for any esthetic quality, is something that *arises from contact with that quality;* in other words, the reason that so many people seem to prefer baseball to more serious entertainment is that there is so much more baseball than good drama, not to mention the fact that it requires a certain amount of experience gained from continual contact with art-forms in order to grow up to meet them. Since radio is not concerned with providing such a basis of continual, day-to-day contact with the artistic experience, on a rational, mature, and sincere foundation, it is not surprising that the majority of radio listeners take the path of least resistance and prefer light entertainment—after all, there isn't much choice when the list of choices is narrow!

"Now there is no reason why the listening public should have to choose between different types of programs; all that is necessary is that the same or similar amounts of time be allotted to each type, so that the needs of all the different sections of the listening public will be met adequately. Of course, if radio stations are going to rest the quality of the program solely on the requirements of the advertiser who sustains it, then it is obviously going to be difficult to maintain programs with apparently small 'selling value.' But in that case it seems to me a public duty for the broadcasting companies to set aside a certain amount of radio time, as some of them do now, more or less haphazardly, to be dedicated to the education and enlightenment of the public."

MILDRED HILL, winner of the Spitalny and Daily News Hour of Charm contest, has recently been the featured soloist with the Spitalny Orchestra at the Strand Theatre in New York City. The young coloratura soprano holds two of the annual scholarships of the Academy of Vocal Arts, is a former winner of the Marian Anderson Award, and is currently soloist at Rodelph Sholom Synagogue and St. Paul's Episcopal Church, Chestnut Hill, Philadelphia. (Photo by DuFor Studios.)

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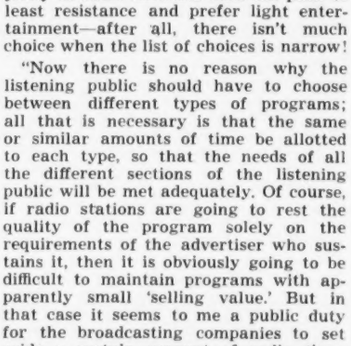

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New Books on Terpsichorean Themes

More or less simultaneously, several important books on the dance have come off the presses. Shortest is Kay Ambrose's The Ballet Lover's Companion (Knopf, $1.95), most ambitious is Anatole Chujoy's The Dance Encyclopedia (Barnes, $7.50). In between are two that complement one another—The Borzoi Book of Modern Dance by Margaret Lloyd (Knopf, $5), and Ballet in America, by George Amberg (Duell, Sloan and Pearce, $6). Edwin Denby joins the authors with his Looking at the Dance (Pellegrini & Cudahy, $4), a collection of his newspaper and magazine critical writings.

Ballet in America

Amberg's is a reasoned and reasonable account of ballet in this country from the nineteenth century to the 1948 Ballet Theater season. Sober, mature, critical where criticism is due, it presents a running commentary with a discussion of the leading figures, trends and compositions themselves. Amberg traces the ramifications of the various Ballets Russe, the impact they had on comparable organizations, and the emergence of contemporary American companies. The latter occupy most of his attention. Not only are well-known choreographers like Balanchine, Tudor and de Mille fully assessed, but the younger ones—Robbins, Kidd, Loring—are given equally painstaking attention.

He is greatly concerned with what constitutes American style. No answer is forthcoming—none ever is—but Amberg is as close to anybody when he says that "the American arts generally have not nearly reached the point of consolidation or stabilization. They are still in a phase of exploration, still moved by an impatient pioneer urge for speed, progress and change. This realistic and affirmative attitude is definitely in our style; it makes it clean, fast and powerful. . . ."

In addition to chapters on the various ballet organizations, there is one on musical comedy, since Amberg feels that much good has been accomplished by choreography on Broadway. Especially valuable are the appended chronology and lists of the repertories of the various ballet companies. Ballet in America is a useful, thoughtful book.

Looking at the Dance

Denby's book is largely based on the reviews he wrote for the New York Herald Tribune and his articles in Modern Music, Dance Index and other periodicals. By many, Denby is considered the most penetrating dance critic America has produced. He is predominantly a ballet man; the modern dance seems to mean less to him. Occasional prejudices can be charged against him, and sometimes he tends to be a little precious, or a little too ostentatious in his parade of technical terms. All of this is overbalanced by the fact that he knows his field and, more important, that he loves it. He writes well, à la Virgil Thomson (the styles of the two are largely interchangable), and has the ability to turn a neat, authoritative phrase. When writing about his idol, Balanchine, he is on happiest terms. Sometimes, though, there seems to be a vast expenditure of polished prose (as in the Nijinsky article) about nothing in particular. At any rate, the book presents an articulate picture of ballet in New York over the last few years.

Borzoi Book of Modern Dance

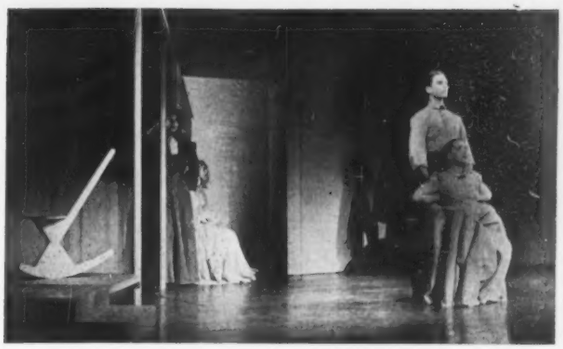
Margaret Lloyd is what is known as a modern dance enthusiast. Here and there, throughout her book, she pretends to be critical, but her heart really isn't in it, and one gathers that she secretly thinks that everything emanating from the School of Martha is surpassingly sublime. Since hers is the first book of its kind, she is entitled to a little exuberance. The material is assembled in approximately chronological order, the majority of space being allotted to Graham and her followers. What is modern dance? Miss Lloyd goes into great detail about expression, freedom of movement, etc., but generally her remarks could as well be applied to ballet. Nevertheless, her book contains enough objective data, information about people and dances (how antedeluvian the list of early 1930's modern dances reads!), to make it a valid contribution to the dance bookshelf. Miss Lloyd writes like the newspaperwomen (Christian Science Monitor) she is.

Ballet Lover's Companion

The Kay Ambrose book is a rather charming little affair, illustrated by the author, who is as skillful with a pen as she is in front of a typewriter. She has written something of an introduction to ballet—what to look for, how to look for it. Among other things, she discusses arm and leg positions, physical and stage perspective, partnering, line and classification. Students of ballet should especially find this book helpful, since it mentions many things that teachers often forget to stress.

Encyclopedia Edited by Chujoy

At last—an encyclopedia of the dance, from Abaisser to Zullig. Under Chujoy's editorship, The Dance Encyclopedia brings together under one cover a mass of information—biographical and technical—that previously was available only in scattered form. Special articles have been written by specialists like Balanchine, Denby, Terry, Amberg, La Meri, Chaffee, Nettl and others. Modern dance is represented, though nowhere to the extent that classic ballet is; Chujoy's inclinations are all toward the latter. A surprising amount of material has been amassed and digested. There are omissions that will strike some people harder than others, but after all something had to be left out in order that other things could be gotten in. Chujoy has exercised discrimination in that respect. One item, though: Critics, Restoration Period. How did *that* get into the encyclopedia? A spot check reveals very few errors (though we have made only a half-hearted gesture at checking dates), and those are minor, such as gigue being described as a dance in 2/4 time instead of 6/4 or 6/8. Future editions will doubtless eliminate some of the dead wood, polish up existent entries, and correct whatever mistakes are now present. Considering that Chujoy had to assemble this book without any prior example on which to set his sights, he has done a remarkably good piece of work.



APPALACHIAN SPRING . . . one of the many Graham works praised and appraised in Margaret Lloyd's Borzoi Book of Modern Dance.

SCENE FROM DARK ELEGIES . . . Antony Tudor, its choreographer, receives a keen analysis of his works in George Amberg's book, Ballet in America. Tudor also comes in for a great deal of discussion in Edwin Denby's Looking at the Dance.

Dance News

Seven premieres have been promised for the American Dance Festival which opens at New London in the Palmer Auditorium on Aug. 12 for a ten-day season. The new works are Doris Humphrey's Invention (score by Norman Lloyd) for three dancers—José Limon, Betty Jones and Ruth Currier; William Bales' Judith (score by Hazel Johnson, costumes by Eileen Holding and setting by Charles Hyman); Bettis' Domino Furioso (score by Segal) and one still untitled with music by Erwin Tazelow. Also untitled is a new work by José Limon set to music of Purcell. Sophie Maslow's contribution is titled The World I Knew and has a score by Samuel Matlowsky and costumes by Eileen Holding. There will also be a new solo by Jane Dudley with music by Brahms. The other works to be performed during the festival are drawn from the standard repertoires of the various dancers and dance groups. . . . The Professional Training Program of the American Theater Wing is organizing a new course for professional dancers which will be offered in the fall term starting Sept. 14. It is called Choreography for the Theater and is directed at show and night-club composition rather than concert dance. The courses will be given by Anna Sokolow. . . . Iva Kitchell appeared as soloist with the Oklahoma City, New Orleans and Toronto symphonies during July. Recitals during July and August by the dance satirist include appearances in Hampton, Va., Atlantic City and four performances at Jacob's Pillow. Three new numbers have been added to the Kitchell repertoire—Grand Pas de Deux Seul, Many Me's and The New Hat. . . . Rozzino, who recently left for Italy, has his studio in a palace on the Grand Canal of Venice. He is preparing for appearances in opera, concert and films in Italy partnering with the prima ballerina of the Teatro Fenice. Under the name of Rita and Rozzino, the duo will open at the Casino del Lido in August.

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SILHOUETTES By MARY CRAIG

St. Louis Municipal Opera Launches 31st Season

ST. LOUIS.—The St. Louis Municipal Opera's thirty-first annual season started with a sumptuous production of Romberg's The New Moon. Many improvements were noted in the physical assets of the great open air theatre, important among which is the new amplifying system which makes a mere whisper audible throughout the plant that now seats 12,000.

The second production was Bloomer Girl, given for the first time on the Forest Park stage. Several principals of the original New York cast appeared, including Mabel Taliaferro, Olive Reeves-Smith, and Joe E. Marks. Although musically below par, the piece had sparkle and was welcome as a novelty.

Newcomers are comparatively rare in this repertoire; in the thirty years of Municipal Opera's history, 330 operettas, comic and light operas and musical comedies have been produced in 2250 performances. There were 3,770,724 spectators during this period.

The third week brought Victor Herbert's Fortune Teller. The cast was headed by Rosemarie Brancato, Mack Harrell, Robert Shafer, Ruth Gillette, Edwin Steffe, Jack Goode, Joe. E. Marks and Melton Moore. Scenic designer was Watson Barratt, musical director, Edwin McArthur.

Productions for the balance of the season which ends on Labor Day, include The Firefly, The Chocolate Soldier, Bitter Sweet, Irene, The Vagabond King, Roberta, The Red Mill and two weeks of Song of Norway.

The Little Symphony under Stanley Chapple began its annual six Friday night concerts in the Quadrangle of Washington University. Chapple's programs are as usual an interesting combination of classic and modern literature adapted to an ensemble of 23 players, and each event is enjoyed by some 2,000 listeners. Several soloists will be heard this year. Each Monday evening Mr. Chapple lectures on the forthcoming program at the City Art Museum in Forest Park to a capacity audience. O. C.

Opera Excerpts Sung Al Fresco

PHILADELPHIA.—The Academy of Vocal Arts presented an Evening of Opera for the Garden Opera Club at the estate of Mr. and Mrs. Clarence A. Warden in Haverford on June 14. The al fresco performance staged so that the action was reflected in the swimming pool was a benefit for the scholarship fund of the Academy.

A condensed version of Orpheus was given with Emalee Earon as Orpheus and Louise Turner singing the roles of Amor and Euridice. In addition, excerpts from Carmen, Werther and Otello were presented with Margarita Kenny, Barbara Webb, Jeannine Bouchard, Jay Gore, Harry Stanley and Stuart Herman as participating artists. Groups of songs were presented by Roy Wilde and Mr. Stanley.

Rose Landver was stage director, Mary Van Doren narrator, and Harriet Gyllenhaal and Marcella North accompanists.

Auditions for State Opera

Ernest J. Santoro, managing and artistic director of the State Opera Association, has announced auditions for leading roles and ensemble in the newly-formed touring company of Puccini's Madame Butterfly. The chosen applicants will receive three months' training and coaching from Prof. Silvio Tagliapietra, who will conduct the performances. The cross country tour schedules 53 performances plus two complete weeks in Canada. Opening in Hackettstown, N. J., on Oct. 17, the group will start immediately for California, utilizing in transportation two chartered busses for singing and instrumental personnel and an accompanying truck for scenery, instruments and baggage.

Maestro Santoro numbers forty years in opera production, during which he has presented such artists as Caruso (in Mexico) and Martinelli. He feels, on the basis of long and varied experience, that the time is ripe for increasing operatic development in this country. The Butterfly tour is the first offering to be sponsored by the State Opera group.

Carey Sparks Soloist

Carey Sparks, tenor, was soloist for the Neighborhood Glee Club at their spring concert. Among the arias and songs listed, Mr. Sparks featured Home, a composition by Marguerite Earle dedicated to the singer.

AGNES DAVIS, soprano, has been engaged by the Philadelphia Conservatory of Music for 1949-50. Miss Davis won first prize in the Atwater Kent Radio Contest and studied at the Curtis Institute of Music with Emilio de Gogorza. She has appeared with the Philadelphia Grand Opera and the Philadelphia Orchestra (38 times), and other major organizations. (Photo by Abresch.)

OPERA IN A GARDEN . . . Prof. Viktor Fuchs presented in the garden of his Hollywood studio adaptations of Offenbach's Husband at the Door and Betrothal by Lanternlight. In the picture, Lucille Dallano, Henry Reese (director), Bayla Seltzer, Prof. Fuchs, Ruth Devorin, Charles Peck, Clive McElvain, Ruth Henry, Curtis L. Stearns (conductor), Betty Jaynes, Rex Hogan, Frances Watson, Fay Mogul. Prof. Fuchs will present two more operas this month. (Photo by James DuBojs.)

Milwaukee to Hold National Opera Festival

MILWAUKEE, WIS.—Winners of contests for young singers held in 36 states, Canada and Mexico will convene here this month to present on Aug. 5 and 6 the second national opera festival of the National Association for Opera. Two complete operas will be given, and scenes from others. The cast for Pagliacci includes Frederick Jagel and Frank Guarrera of the Metropolitan Opera, contest winners in the other parts, and a local chorus of 400. The other opera will be Menotti's Old Maid and the Thief, and excerpts are scheduled from Bartered Bride, Force of Destiny, Rosalinda and Tannhaeuser. Stage direction is under John T. Wolmut of the Curtis Institute of Music; musical direction is shared by Heinz Roemheld of Hollywood; Vernon Hammond, director of the American Opera of Philadelphia; Leo Kopp, a director of the Chicago Civic Opera; Boris Sirpo, conductor of the Portland (Ore.) Chamber Orchestra. General music director is Jerzy Bojanowski, director of Milwaukee's Park program. John Anello is choral conductor, and music director.

All expenses of the singers to and from Milwaukee are paid by the Milwaukee Park Commission, and on arrival the singers are guests of the Milwaukee Civic Music Association.

Leaders in this notable musical event include Sam Basan, secretary of the commission's recreational activities and general director of the festival and the National Association for Opera; Jerome Dretzka, executive secretary of the County Park Commission; John Anello, leader of Milwaukee's program for bringing music to every citizen, and president of the National Association for Opera. The Park Commission has appropriated $20,000 to guarantee initial expenses. J. McC.

Bothwell at Toronto "Prom"

Mary Bothwell, soprano, was guest soloist at the Toronto Proms concerts July 7, with Sir Adrian Boult of the B.B.C. Symphony Orchestra conducting the Toronto Philhormanic Symphony Orchestra. Miss Bothwell, who returned to the United States recently after making her debut concert appearances in Paris, Zurich and Amsterdam, programmed Dich Theure Halle accompanied by the orchestra, and Pietro Cimara's Trittico Primaverile and Cäcilie by Strauss with Simeon Joyce at the piano. In the portion of the program broadcast over the CJBC Dominion Network, she was to sing Isolde's Narration and the Liebestod from Tristan und Isolde.

Carson in Asheville

Leon Carson, vocal teacher and voice consultant of New York City, is scheduled to hold master classes and to teach privately during the first three weeks of August in Asheville, N. C. For this period his studio will be in the large First Baptist Church building of that city. Mr. Carson is past-president of the National Association of Teachers of Singing and is well known professionally throughout the country.

Gerry Visits Wyoming

Arthur Gerry, New York tenor and teacher of singing, leaves Aug. 16 for Jackson Hole, Wyoming, where he will spend some time in big-game hunting. He will return for the season's work, Sept. 26.

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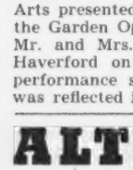

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THE CHOIR CORNER By LEON CARSON

SAINTS, MOSAICS AND SHRINES

The Church of St. Francis of Assisi, located at 135 W. 31st St., New York, was founded by a Hungarian Friar. This was in the year 1844, when New York was but an aspiring seaport town, and what is now the heart of a mighty city was a rural district known as Bloomingdale.

The Parish of St. Francis Church was situated between the horsecar line that went up First Avenue and looped across midtown, returning to South Ferry and the Battery. Near where the little church of St. Francis stood was a butcher shop, on the site of the present Pennsylvania Station; on the corner of Seventh Avenue and 31st Street, where now stands the huge Equitable Life Insurance building, was a delicatessen. At the time of the founding of the church, it was surrounded by poor German settlers, at first housed in huts and hovels. Fr. Zachary, the founder, wished to live the poverty of a Friar, which he did, dwelling in one of the two rooms in the church. In the other he opened a parochial school.

Through the years, despite numerous periods of handicap, St. Francis Church has grown from the little parish church to a newer and more beautiful edifice—the cornerstone of which was laid in 1891. It has become a power of religious and charitable well doing unto thousands of parishioners and strangers alike.

When completed in 1892, its steeple, which towered 150 feet above street level, could be seen easily from lower Manhattan. Its belfry contained four great bells—a *sursum corda* in terra cotta, like a figure pointed high to indicate the presence of God in the sanctuary of heaven. Now the church is dwarfed by great skyscrapers and the music of its tower bells is a lost melody in the cacophony of city traffic.

Some Architectural Details

The unique style of the church follows closely that of the Roman architecture of the Renaissance period. The lovely sanctuary closes with a spacious apse surmounted by a beautifully decorated cupola. The vaults of the middle and side aisles are supported by 16 columns with richly ornamented capitals. The side aisles close with semi-circular apses, which contain side altars, while above the altars there are exquisite paintings representing the Assumption of the Blessed Virgin, and St. Joseph the Protector of the Catholic Church. St. Francis' was one of the first churches in New York City to be electrically illuminated.

One's attention is attracted to the great mosaic picture displayed over the central exterior entrance to the church. In its radiant aureola of resplendent gold, St. Francis of Assisi, the founder of the Franciscan Order, is portrayed as the Seraphic Lover inviting wounded hearts to come within and to meet there a Changeless Friend who dwells in His earthly Bethlehem, the House of Bread. Beneath the feet of the Seraph of Assisi lies the quaint Umbrian town of Assisi, its rooftops reflecting the glory of St. Francis. For over 700 years men have come from all corners of the earth to the basilica of St. Francis in Assisi, because the latter and its saint have become intimately associated with the great reform of the Catholic world through the Franciscan movement. The figures of St. Anthony of Padua and Mary the Mother of Jesus occupy niches on either side of the large mosaic.

The interiors of St. Francis abound in mosaics. The individual mosaics, complete in themselves, culminate in the great scene portrayed by the mosaic in the sanctuary. The artist's aesthetic conception had its inspiration in the glorification of the Blessed Virgin Mary by the Franciscan Order. This great mosaic is done in dazzling golds, quiet blues, warm greens and reds, rich purple, and the symbolic white. The theme of Mary, Queen of the Order, predominates, serving as the background of the stage whereon the saints and sages of the Franciscan Order re-enact their roles in her honor. It is the primeval type of Christian art, portraying Christ as the absolute center of this masterpiece.

National Shrine of St. Anthony

The design of the lower church or the original crypt is the Franciscan adaptation of its Lombardic architecture in striking contrast to the Renaissance style of the upper church. It is strongly medieval, such as is found in Franciscan monasteries and churches in Europe. The decorations are strictly Franciscan. On the soffits of the heavy supporting beams is an artistic portraiture of the Litany of the Saints of the Franciscan Order. Inserted upon the ribbon motifs below the beams are the aspirations of the prayer "Anima Christi" of the Blessed Bernardine of Feltria.

As one enters the lower church from West 31st Street, on the right is a chapel dedicated to St. Philomena, wherein a wooden plaque surmounts the altar and on the wall are pictured the great incidents in her life.

At the rear of the crypt there is an organ, medieval in its outward simplicity. The front of the organ is massive, its musical parts are hidden behind the rear wall of the church. Brother Phillip is the organist. On the right of the organ is a chapel dedicated to Our Lady of Lourdes. In the crypt proper there are five other side altars or shrines dedicated to Christ the King: St. Paschal Boylon: St. Joseph: St. Elizabeth, and to St. Anne.

The most striking part of the church is the sanctuary, in which the carved wood altar is dedicated to St. Anthony, the patron saint of the National Shrine. Surmounting it is a portrait of St. Anthony of Padua. On the sidewalls are two beautiful paintings which portray incidents in the life of the Wonderworker. On either side of the sanctuary are shrines dedicated to St. Francis and St. Anthony, the two great saints of the Order. At the rear of the chapel there is a shrine dedicated to the "Ecce Homo" and on the other side of the crypt there is one dedicated to the Sorrowful Face, Veronica's Veil.

In the rear on the opposite side of the church is a shrine, wrought in hammered iron, dedicated to the Holy Choir of St. Peter, patterned after the original in St. Peter's Basilica The baptistry is set off in an alcove, the font, table and furnishings are in hand-wrought and hammered iron. Among numerous other important shrines in the crypt is that of the Perpetual Crib, set up in a specially constructed alcove and in beautiful colors,—one of the most popular devotional features of the lower church.

At the rear of the church on the 32nd Street side and opening from the Shrine is a tiny, quaint Spanish garden, with its shrines, flowers and fountain.

The Monastery

Adjoining the church, on the west, is St. Francis Monastery. Erected in 1909, originally as a rectory, in 1910 it was raised from the canonical status of a rectory to that of a monastery. The Friars attached to St. Francis' Church have introduced devotions and spiritual exercises which are adapted to the inclinations and preferences of the Faithful, so that the latter may find in the church inspiration for their piety and aid for their sanctification. A large staff of priests and lay brothers are assigned to the monastery for duty in the church.

In 1910 a new school building was built on the property west of the church, facing West 31st Street, this structure making the third unit on the parochial property. It is constructed of light colored brick to harmonize with the architectural style of the church and monastery.

The Church of St. Francis of Assisi has become known as the "church of the breadline." Since 1930 the distributing of alms to those needing food and help and regardless of creed, race or appearance, has become one of the ever-growing daily tasks of the hard-working Franciscan Fathers.

The pastor of the Church of St. Francis of Assisi is Fr. Lucian Gallagher, O.F.M.

ST. FRANCIS OF ASSISI CHURCH . . . This historic New York edifice is famous as a shrine, and also for its bread-line which daily feeds the poor. Left to right, interior of the Church, with the notable altar painting; the National Shrine of St. Francis, showing that Saint as a lover of animals; and St. Francis Friary, which adjoins the Church.

A.G.O. Preliminary Test

A less difficult test patterned after that of the associateship examination of the American Guild of Organists is to be given for the first time in New York City and other stipulated centers Oct. 6 and 7. Entrance fee is $10 and applications and requests for information should be sent to the national A.G.O. headquarters by Sept. 1.

The object of this newly devised test is to assist the candidate to form a more correct personal evaluation of his ability before entering the associateship examination. Graded report sheets will be furnished each candidate after the test. Although not required, recommendation is made that candidates take this preliminary test as additional preparation for the examination in May, 1950.

Sacred Music by Katherine Clynes At Calvary Church

Katherine Clynes, composer and pianist, presented a program of her own sacred music at a Vesper Service at Calvary Baptist Church with the assistance of the church soloists. Vocal numbers were Behold the Lord of Hosts, Because He Was God's Son, Jesus Hear My Plea, Jesus Calms the Tempest, You Can Be Happy, God Save America, Mystic Love, and Grant Thy Peace O Lord. The composer played a piano solo, Cosmic Millenium.

Mrs. Clynes, who now lives in New York, was formerly of "Woodedge," Stirling, N. J. For many years she was active in that state as composer, pianist and lecturer on Oriental music, and at one time was tenth district music chairman of the Federated Women's Clubs of New Jersey.

Choir Notes

Announcement is made of the resignation of Dr. Henry F. Seibert, who for the past 27 years has served as organist and choirmaster at Holy Trinity Lutheran Church, New York City. Dr. Seibert's retirement at this time recalls the long, faithful and fruitful musical service he has rendered Holy Trinity. Ralph Douglass has been appointed guest organist for the summer.

Four interesting organ recitals were given at St. Bartholomew's Church, New York City, during July by John Baldwin, playing among others compositions by Brahms, Bach, Dupré and Bingham; John Huston, who included works of Franck, Sowerby, Bach, Honegger; Ralph Grover, who played numbers by Copland, Sowerby, Vierne, Widor; and Owen Brady, whose program included scores of Stanby, Bach, Franck, Tournemire, Sowerby, Stanley, Leitz.

Dr. George William Volkel, organist and choirmaster of All Angels' Episcopal Church, New York City, is again functioning as official organist of the Chautauqua Institution, Chautauqua, N. Y. He is giving a series of organ recitals, in addition to playing for the church services and conducting the Chautaqua Motet Choir.

Robert M. McGill has been appointed full time associate organist and choirmaster of the youth choir at the Madison Ave. Presbyterian Church, New York City.

James H. Simms, who for 54 years has held the position of organist and choirmaster of All Saints' Episcopal Church, Omaha, Neb., retires from active service in his present position this summer, at the age of 86.

MUSIC FOR THE CHOIR LOFT

For Organ

EIGHT LITTLE PRELUDES AND FUGUES, by Johann Sebastian Bach. Volkwein Bros., Inc., Pittsburgh, Pa. $1.25.

A reprint of the Eight Little Preludes and Fugues for organ, first published in 1852. In present edition, edited by Casper Koch, many missing details have been incorporated, with full introduction. Includes Hammond organ registration by Porter Heap. An interesting and valuable collection for organists.

INTRODUCTION and PASSACAGLIA, by Max Reger. The H. W. Gray Co., Inc., N. Y. (Agents for Novello & Co., London). 75c.

This intricately fine composition in D minor has been newly and successfully edited by Robert Leech Bedell. Technically, it requires efficient organ playing to attain desired results. Begins slowly, with some florid notation. Second part opens with pedal theme, which is picked up subsequently in variated ornamental and frequently brilliant forms. Suitable for service and concert. 9 pages.

AGNUS DEI, by Georges Bizet. Edward B. Marks Music Corp., N. Y. 60c.

This beautiful melody arr. in a new version for organ by Gerard Alphenaar. The setting is well coordinated for the instrument and the registration schedules are for both pipe and Hammond organs warm and capably designed. Original theme has in no way been interfered with 4 pages.

For Solo Voice

O DIVINE REDEEMER, by Charles Gounod. Carl Fischer, Inc., N. Y. 50c.

This well known, expressive song has been edited by Edward S. Breck, in no way interfering with the original intent of the composer. High (C) Med. (B flat Low (A). Piano or organ accompaniment. Suitable for general service or communion. 8 pages.

MY WORDS SHALL NOT PASS AWAY, by Frank La Forge. Carl Fischer, Inc., N. Y. 50c.

A simple, attractively conventional solo for med. & low voices: music well set to text from St. Mark XIII:31-37. Piano or organ accompaniment. Starts with semi-recitative and develops into a melodic air. Suitable for general service. 4 pages.

LAMB OF GOD (Agnus Dei) by Georges Bizet. Carl Fisher, Inc., N. Y. 50c.

A splendid arrangement of this lovely melody for high voice (F), med. high (E flat and Med. (D) with piano or organ accomp. Edited by Edward S. Breck. Organ accomp. an effective one. English and Latin text. Acceptable for general or communion service. 3 pages.

(*Continued on page 32*)

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CHICAGO

Summer Concerts Present Wide Contrasts in Fare and Soloists

By DOSHA DOWDY*

Chicago

THERE was no Twilight of the Gods atmosphere at Ravinia on the night of June 28, though Fritz Busch opened the season with an all-Wagner program. It was rather as if, with the ultimate conquest of disaster, a new and brilliant era were dawning for Chicago's time-honored music festival on the North Shore. If there seemed, by mutual consent of orchestra and audience, a reaffirmation of faith in Ravinia's future, the second concert proved this unmistakably. Here, after a number of symphonic and vocal works of Mozart, Mr. Busch spanned the years to unite the operatic traditions of the past with the symphonic present in what amounted to a synthesis of Der Rosenkavalier of Richard Strauss, with outstanding vocal collaboration by Irene Jessner, Uta Graf, Herta Glaz, and Jerome Hines.

The Chicago Symphony's virtuosity achieved even clearer focus in the second week, with William Steinberg emphasizing the individual choirs and instrumentalists of the orchestra. This mastery of the intricacies of each score imparted amazing scope to the Schubert C Major as well as Beethoven's Symphony in the same key, but what it did to Berlioz' Fantastic Symphony on a very rainy Tuesday can only be believed by those fortunate few who were not kept away by the bad weather. Steinberg's final program, July 10, introduced the first pianist of the season, William Kapell, in the Second Concerto of Beethoven.

Mr. Kapell reappeared the following Thursday, during a week of concerts led by Fritz Reiner. If in a Mozart concerto (G Major) and Falla's Nights in the Gardens of Spain this exceptional artist seemed a little less at ease than he had in a previous year's performance of Rachmaninoff, both works were carefully thought out and scrupulously executed. Reiner, seating his men somewhat differently than had the former conductors, produced exciting results with Beethoven's Eighth Symphony and Dukas' Sorcerer's Apprentice.

Under the new huge tent the orchestra has never sounded better. Chicago may take heart that the holocaust which destroyed the old pavilion has only inspired new vitality to these summer concerts.

J. R. M.

Grant Park Concerts

Perfect weather and an audience of 40,000 favored the opening of Grant Park's 15th season of symphony concerts on the lakefront, June 29, when Martial Singher, baritone, was soloist. Nicolai Malko, now in his fifth year as chief conductor of the Grant Park Symphony and who will preside thirteen times during the eight weeks' series, featured Stravinsky's early Symphony No. 1 in E Flat, a mild, almost timid sounding work, with hardly any of the composer's characteristic qualities. Singher was at his flawless best in arias from La Traviata, Heriodiade and Tannhaeuser, and the large, responsive audience urged him to sing several encores.

The program was more attractive at the next concert, on July 1, and the orchestra played with a lightness and polish unexpected for so early in the season. A sensitive interpretation of Dvorak's "New World" Symphony called attention to the originality of its long-known melodies. Four interludes from Britten's Peter Grimes were authoritatively played, too. Mr. Singher offered a beautiful group of songs by Tchaikovsky, Brahms and Ravel. His pure, resonant baritone and warmth of feeling again won the audience.

Patricia Travers, violinist, was soloist the following night. She played the Tchaikovsky Concerto with a rich, alive tone though sometimes there were slight variations in pitch. The program, all Tchaikovsky, also held the Fifth Symphony and 1812 Overture.

Next evening Miss Travers played the Mendelssohn Concerto, which suited her fresh, ingenuous personality better. She seemed more at ease and the lovely, fluid melodies streamed out freely.

Mr. Malko led the orchestra in a clear, well-projected performance of Schubert's Unfinished Symphony and a lyrically charming version of The Walk to the Paradise Garden by Delius.

Sigi Weissenberg, pianist, made his Grant Park debut, July 6. His mature interpretation of Rachmaninoff's D Minor Concerto belied his extremely youthful appearance. He played with a beautiful, liquid tone that grew large and powerful when the music called for it, but which never became hard. An adroit technician, he was sometimes handicapped by the slow tempi of the orchestra. Mr. Malko preceded the concerto with a careful reading of Mozart's Overture to Cosi Fan Tutte. Haydn's "Clock" Symphony had the same cautious treatment, which resulted in clarity, but revealed less of the sparkling charm the symphony possesses.

A heavy rainstorm chased the audience from the park on July 8, but most returned when clouds lifted and the concert went on. An interesting effect was the foghorn in Lake Michigan playing a counterpoint to the horn melody in the secnod movement of Sibelius' E Minor Symphony! Mr. Weissenberg appeared in Mendelssohn's G Minor Piano Concerto and confirmed the fine impression he had made before.

The all-American program on July 9 was televised and brought Hortense Neimark, pianist, who competently executed the solo part of Gershwin's Rhapsody in Blue. Lawrence Winters sang excerpts from Porgy and Bess and other popular songs with an attractive, powerful, easily produced baritone, though his interpretations were sometimes overdone. He was the narrator in Copland's A Lincoln Portrait, and the following evening in Prokofieff's Peter and the Wolf. R. B.

Fall Concert Series Announced

Harry Zelzer, managing director of the Allied Arts Corporation, has announced attractions for the organization's three major series in 1949-50. For the Zelzer Concert Series: Yehudi Menuhin, Lily Pons, Marian Anderson, Joseph Szigeti, Lotte Lehmann, Set Svanholm, Eugene List, Igor Gorin. Allied Arts Piano Series: Benno Moiseiwitsch, Rudolf Serkin, Lili Kraus, Robert Casadesus, Alexander Uninsky, Sylvia Zaremba. History and Enjoyment of Music Series: Vienna Choir Boys, Jennie Tourel, Jascha Heifetz, Vronsky and Babin, Pittsburgh Symphony (with Paul Paray conducting, Szymon Goldberg, soloist), Ljuba Welitch, Artur Rubinstein, Mischa Elman, Uday Shan-Kar and his Hindu Dancers, Houston Symphony (conducted by Efrem Kurtz, Rudolf Firkusny, soloist), Italo Tajo, Blanche Thebom.

All these concerts will be at Orchestra Hall. The corporation will also manage single concerts by Jussi Bjoerling, Tito Schipa, Ferruccio Tagliavini and Pia Tassinari, James Melton, Jan Peerce, Nelson Eddy, Dorothy Maynor, Kirsten Flagstad, the Original Don Cossack Chorus conducted by Serge Jaroff, de Paur's Infantry Chorus with Leonard de Paur conductor, Burl Ives, and Mariemma and her dance ensemble. It is announced that other attractions will be added.

IN HOSPITAL BENEFIT . . . Joseph Cole and his accompanist, William Browning, appeared June 11 in concert at the Hotel Sherman, Chicago, for the Los Angeles City of Hope Sanatorium. The baritone sang a summer recital on July 30 in Denver, Colo.

Concert series under the Mary Wickerham Concert and Artist Mgt. include the Musical Arts Piano Series (14th season) with Muriel Kerr (Oct. 11), Adele Tilsen, Audition (Nov. 15), Clifford Curzon (Dec. 6), Byron Janis (Jan. 17), Claudio Arrau (Feb. 7), Arturo Michelangeli (Mar. 7), and as an added event, the Chopin Memorial Concert to be played by the English pianist Solomon, on Oct. 17—the hundredth anniversary of the death of Chopin; a Pan American Festival—a series of four events in Orchestra Hall with Bidu Sayao, in recital Nov. 29; Ennio Bolognini, cellist, and a concert ensemble production, The Magic of the Argentine (Dec. 16); a travelogue, Guatemala, to be given by Roy Whipple Jan. 27; and a recital by the Puerto Rican, Sanroma, April 14; the Fine Arts Quartet series of six monthly concerts in Fullerton Hall opening Oct. 12, and three (monthly) in Highland Park, opening Oct. 9; and the Winnetka Artist Series under Miss Wickerham's management has scheduled the Vienna Boys' Choir (Oct. 17), Kirsten Flagstad Nov. 14, Szigeti (Feb. 13), and Gold and Fisdale (Mar. 20).

Patrons of Music Concerts, to be presented for the third season by Mrs. Edouard Albion at the Casino Club, Chicago, will include programs by Pierre Fournier, cellist, Nov. 9; Robert Goldsand, pianist, Dec. 7, and Eva Gustafson, contralto, Jan. 11.

Artists to appear under the management of George Kuyper in Orchestra Hall during the coming season are Mary Garden in a lecture, Dec. 5, Adolphe Menjou (lecture, Nov. 1), and recitals by Robert E. Schmitz (Nov. 7), Brailowsky (Nov. 21), Jose Torres (Jan. 20), and Milstein.

The University of Chicago Concerts (Autumn Quarter) open with the recital (Oct. 21) of Maggie Teyte, followed

*The writer of these columns is indebted to other reviewers for covering important concerts which took place during the two weeks which were spent by her at the Goethe Festival in Aspen, Colo., on behalf of the Musical Courier.—D. D.

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by the Loewenguth Quartet (Nov. 4), Krasner Chamber Music Ensemble (Nov. 18), and Gabor Rejto, cello; Adolph Baller, piano (Dec. 9).

Mira Mirova in Original Dances

The recital of original dances presented by Mira Mirova on the stage of her studios, June 28, attracted a large audience which overflowed into the halls. Mme. Mirova, beautifully costumed, opened the program with an impressive interpretation of a solo dance-Sarabande to music of Rameau-Godowsky. Other numbers were Dance of Flowers, Hungarian Dance, and Chinese Dance (to music of Brahms and Tchaikovsky) danced by Nancy Baker, Debby Gray, Pamela White, Adrienne Zech, Penelope Bingham, Sheila Hammond, Yvette Borcia and Merle Dubnow; Ballet Comedy (Haydn's Toy Symphony); Dance of Shiva (music from Delibe's opera Lakmé); Haitarma (tambourine acc.), Uzundra (Orientale, Cesar Cui), Usbek (Miserlu-Rabanis); and 5 Spanish Dances—Petita, Bull Fight, Garrotine, Fiesta, and Jota, to music of Iturbi, Valverde, Albeniz, and Granados. Exotic costumes (all designed and owned by Mme. Mirova) enhanced the performances of the gifted dancers, Barry, Marina, Heveran, Skala, Kazan, Metzger and Lattanzio.

Leonid Hambro's Recital

Leonid Hambro, Chicago-born pianist, appeared in recital at Orchestra Hall, June 22. His program ranged from Mozart to Robert Mann, encompassing Bach, Bartok, Beethoven, Schubert and Chopin works as well—a program calculated to display to the full a pianist's command of his medium. That Mr. Hambro has more than adequate pianistic equipment is immediately evident, and the Bartok and Mann groups were very effective in performance as well as content. Beethoven's Op. 81a ("Les Adieux") had a sympathetic and sensitive reading. Other numbers came off slightly less well—the Mozart, Chopinesquely sentimental—the Schubert brittle, the Bach cumbersome. One has the feeling that Mr. Hambro is basically a gifted pianist who had a bad evening. H. L. B.

Weicher-Powers-Reuter Trio Active

A chamber organization which has been popular in many of the college courses and private organizations of the Middle West is that composed of the concertmaster of the Chicago Symphony, John Weicher, the Symphony's solo cellist Dudley Powers, and the concert pianist Rudolph Reuter. Each one a busy artist in his own sphere of solo playing and orchesrtal activity, these musicians have found time to fill many important dates and have acquired for their Trio an enviable reputation. They have visited many of the state colleges and universities of the Middle West, appeared on many private concert courses, have given a dozen or more concerts in Chicago itself and gone as far as Kansas, Missouri, and Ohio in the east.

American Conservatory Faculty Concerts

Summer faculty recitals presented by the American Conservatory of Music during July include those by Edward Collins and Ralph Nielsen; Rudolph Reuter and Maxwell Wilson; B. Fred Wise and Pearl Appel; Bruno Glade and Evelyn Ames; and Mae Doelling Schmidt and Robert Speaker.

Metropolitan School of Music Notes

New appointments to the faculty of the Metropolitan School of Music beginning with the fall semester are those of Louise Tischler, as artist teacher in the piano department; and Alexander Aster, head of the Opera Work Shop. An experimental workshop for children is also being started at the opening of the fall semester.

Progressive School of Music Programs

The Progressive School of Music and Drama, Harriet Kay, director, in its 25th season, presented two recitals in downtown Chicago in June. The program in Fullerton Hall was in four divisions, with piano, violin, and vocal students participating. Those in the fourth division were Darice Richman, John and Jewel Covelli, Ritz Giancola (piano); Connie Orphan (voice), and Edward Klimah (violin). Accompanists were Cornelia Conrey and John Thomas Covelli. Young Covelli's closing group contained Mozart's Sonata in B Flat Major, Chopin's Fantasie-Impromptu, and two of his own compositions—Polka and Etude.

The address was given by Mrs. Royden James Keith, president of the National Federation of Music Clubs. All students participating in the program are members of the Progressive Junior Music Club, affiliated with the National Federation of Music Clubs, Harriet Kay, counselor.

Certificates of merit and awards were given to winners in various divisions of the 1949 Junior Contest of the Festival of the Illinois Federation of Music Clubs. Gold certificate winners for the fourth consecutive year were Jewel and John Thomas Covelli—solo and duo; Darice and Marlene Richman—solo.

A drama recital under the direction of Marie Hoyne was given in Curtis Hall of the Fine Arts Building.

Among the Artists

Edouard Albion, baritone, was presented by the National Opera Association in recital in Gary, Ind., June 28, assisted by Frances Godwin, soprano.

Cara Verson is spending the month of August at Provincetown, Mass., where she is combining work with recreation. Included in her all modern programs being prepared for next season, are several manuscript works which will be given first Chicago performances. Her repertoire will include a collection of interesting Latin American compositions recently secured after an effort during the past five years to obtain them. Miss Verson's concert season, beginning in October, will be a busy one with recitals, causerie recitals and master classes throughout the country.

NEW SOPRANO . . . Frances Godwin made her concert debut in Evanston, Ill., late in May. Miss Godwin was assisting artist to Edouard Albion in a recital in Gary, Ind., June 28, singing numbers by Caccini, Monteverdi, Massenet, and an English group by Coates, Buzzi-Peccia, Young and Cadman. (Photo by Daguerre Studio.)

Herbert Renison's summer engagements, in addition to his schedule of teaching at Sherwood Music School (private pupils, seminar and master class), include a lecture-recital of Argentine piano music of the last 60 years, to be given under the auspices of the Northwestern University School of Music; a performance of César Franck's Trio in F sharp major, with Rudolph Reiners, violin, and Alois Trinka, cello; a concert at Providence High School, Chicago; and a recital of Bach, Schumann, and Chopin in Sherwood Hall, where he also gave an all-Chopin recital in late spring.

Richard DeYoung presented his artist pupil, Marilyn Palmer, soprano, assisted by Nell Thurman, pianist in a song recital, July 26, in the De Young Studios before a large audience. Miss Palmer's program listed Cinq Melodies Populaires Grecques, arranged by Ravel, and three groups by Wagner; numbers by Moussorgsky, Jacobson, Rachmaninoff, Munro, Bartlet and Britten. Miss Thurman played Chopin Etudes Nos. 3 and 9, and two Intermezzi by Brahms.

Florence Trumbull, Chicago pianist, now a resident of Oklahoma City, came back recently to the city of her birth to be present at the wedding of her niece. Miss Trumbull will return soon to Oklahoma City to take over her large summer class.

Beula Jackson's recent engagements include those as accompanist and assisting artist, in a group by Chopin and Lecuona, for Julia Galbreath, dramatic soprano, in a recital in Coriee Theatre, Cumberland, Ky.; with Sanda Cross in a program of French songs at International House; and as accompanist for pupils of Lillian Price, presented in recital at the Cordon Club in the Fine Arts Building.

Norma Hetsch, contralto and a resident of New York City for the past year, will again commute twice a month to Chicago, where she has been engaged as voice instructor by the Boguslawski School of Music.

Leonard Keller, president of the Metropolitan School of Music, recently appointed conductor of the Chicago Woman's Symphony, sailed June 9 on the SS. Caronia for two months in Europe. He intends to commission Honegger and other composers for new works for the orchestra, and will also audition and interview European students for scholarships for the Metropolitan School of Music.

Dosha Dowdy Returns

Dosha Dowdy, Chicago representative of the Musical Courier, has resumed her duties in that city after a visit to the Goethe Convocation and Music Festival in Aspen, Colorado.

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BOSTON

Tanglewood Series Launched; Boston Events at Esplanade

By JULES WOLFFERS

Boston

BIG news in New England these days is of course Tanglewood, where the Berkshire Festival is in full swing and where the varied activities of the Berkshire Music Center present a feast of some 60 events replete with fancy and charm. Pity the poor reviewer who can only taste here and nibble there!

Additional interest is attached to the Festival this summer since this is the last opportunity to hear the orchestra under Serge Koussevitzky as regular conductor. No doubt he will be back as frequent and welcome guest both in Boston and in Stockbridge, but there is the feeling that this close of a 25-year-tenure marks the end of an era in the history of the Boston Symphony Orchestra.

As dear to Koussevitzky's heart as the orchestra is the Center which he has made the vital force it is today. As has become customary, Dr. Koussevitzky welcomed students and faculty with an opening address on July 3. He deplored the waning interest in the study of string instruments and called for a return to rigid artistic principles instead of short cuts and the speed-up which sacrifices quality for quantity and which places security before high musical standards.

Federal Support of Arts Asked

Making a plea for federal support of the fine arts, Dr. Koussevitzky pointed out that the idea is gaining support since he first advocated it four years ago.

For the 1949 season, he announced the innovation of including playwrights in the work of the Opera Department with the hope that this move would prove of mutual benefit to composer and librettist. A broadening and expansion of the basic repertoire at the Center was also announced. In closing, Dr. Koussevitzky called upon the students to pass their music on to others—in the community, in the school and in the home.

Other speakers were Dr. Lewis Perry, chairman of the Berkshire Center Friends, Henry B. Cabot, president of the orchestra trustees, and Aaron Copland, assistant director of the school.

New faculty appointments include the members of the Juilliard String Quartet—Messrs. Robert Mann, Robert Koff, Raphael Hillyer, Arthur Winograd—Christopher Honass, who will assist Hugh Ross in the Choral Department, William Kroll in chamber music, and Olivier Messiaen, who has come from France especially to teach composition at Tanglewood for six weeks.

Bach-Mozart Series Opens

Among the most pleasant of Dr. Koussevitzky's Tanglewood practices has been his custom of presenting a two week schedule of music by Bach and Mozart at the Theatre-Concert hall prior to the big show in the Shed. For the opening, on July 16, all 1,200 seats were taken well in advance but at least as many more were able to hear the music from the lawns as the entire rear of the hall can now be opened or closed at will. When Koussevitzky stepped on the stage, players and audience rose to give him a welcome that left no doubt of the feelings towards the septuagenarian leader. But this load of years was worn lightly indeed as the business of the evening soon showed. Bach was the fare and the list was conducted with all the enthusiasm, vigor and spirit that we have always associated with Koussevitzky. Starting with two excellent expositions of the Brandenburg Concertos No. 1 and No. 2, the strings afforded fine support for the polished performance of Richard Burgin and Ruth Posselt in the Concerto for Two Violins. After intermission came the Suite No. 1 in C major, again a striking interpretation, followed by the Chorus from the Cantata No. 12—"Weinen, Klagen, Sorgen, Zagen"—and the Cantata No. 50 for Double Chorus and Orchestra. So well received was the Festival Chorus that the last item was repeated. Koussevitzky insisted that Hugh Ross come front and center to make his bow also. There was applause enough for all parties and then some to spare.

The following afternoon was devoted to Mozart with a sparkling Eine Kleine Nachtmusik to head the list. If the finale's allegro was changed by conductor to prestissimo it gave at least the solace of breath-taking string virtuosity to replace loss of detail. After all one doesn't expect to see too much scenery in a 500 mile an hour jet plane.

Unfortunately, the next item proved pedestrian enough. About the only explanation for a startlingly inept performance by Dorotha Powers in the A Major Violin Concerto No. 5 must be that the soloist was unwell or a victim of acute stage-fever, or a combination of the two. One refuses to believe that this is the standard that obtained for Miss Power a solo assignment with the Boston Symphony and final judgment on her abilities must be reserved for future hearing.

The two contrasting symphonies, No. 36 ("Linz") and the ineffably marvelous No. 40, sent the listeners away content to struggle, single lane, on a road built, very evidently, long before the Berkshire Festival was even an idea in anyone's mind.

Fiedler Conducts at Esplanade

All this is not the sum total of Boston Symphony artivity, for back in the Hub, Arthur Fiedler opened his 21st season as conductor of the Esplanade Concerts before a July 4 crowd of 20,000 persons. It is probable that New England farmers groaned at the prospect of three more weeks of "Fiedler weather" to add to the long and disastrous drought, and as usual the weather has behaved splendidly for Mr. Fiedler if not for the crops.

If one wonders how the Boston Symphony players can be in two places at once, it must be explained that the faculty at the Berkshire end are drawn from orchestra principals and that Koussevitzky uses an orchestra of chamber size leaving the rest here for the nightly proceedings in the Hatch Shell. Audiences of from 15,000 to 30,000 have attended the free, open-air concerts which are presented six nights a week with special Wednesday morning programs for children thrown in for good measure.

The music has been typical Pops fare and the public has eaten it up and asked for more. Unlike Oliver Twist, they get more in the shape of those delicious and inimitable Pops and Esplanade encores.

Yes, there's plenty of music around here these days, summer or no.

New England Events

Some distinguished programs of chamber music are being presented by the Cummington School of Arts in Cummington, Mass., on Sunday afternoons to end August 21. The Cummington Trio (Nathan Gottschalk, Marion DeRonde, Prescott Barrows) and guest artists are ranging the field from Loeillet through Stravinsky. For the second program, the Yale Trio (Hugo Kortschak, George Brown, Bruce Simonds) dashed down from its *own* summer camp to give the audience Beethoven, Sibelius and Ravel.

Add the latest to New England concert space—the impressive John Hancock Hall in the new Hancock Insurance building in Boston's Back Bay. 1,200 seats extending fanwise and up so you don't have to look through the head of the chap in front of you. (Why don't movie theaters build that way?) To the New England Opera Theater fell the distinction of opening the hall which they did with two expositions of opera the first, pre-Goldovsky, the second, pro. Needless to say Boris Goldovsky saw to it that there was plenty doing and that everyone, both on and off stage, had a good time.

From Haverhill, Mass., journeyed down the Haverhill Civic Symphony under conductor Julius Woessner to give a pre-Esplanade program at the Hatch Shell under the auspices of the Mass. Federation of Music Clubs, with Mrs. Robert Hoffman as Concert Chairman. Bringing beans to Boston?

Students from all the New England states participated in the Bel Canto Opera Workshop and Song Recital presented by Madame Emilia Ippolito at the Boston Conservatory Auditorium. In addition to solo groups, acts from Traviata and Trovatore enlisted the interest of the capacity audience.

The first event to aid the current Massachusetts drive to provide instruments, parts and music for Europe, took place in the pleasant and old town of Hingham, Mass., when Gilbert Boyer, pianist, played a varied and interesting program that included new music from the pen of Hingham's gifted resident, Mary Frances McNaught.

Freeman Dean of B. U. Music School

Announcement is made by Daniel L. Marsh, president of Boston University, that Warren S. Freeman has been appointed Dean of the Boston University College of Music to succeed Kenneth G. Kelley who becomes director of the college's newly-expanded graduate division. A graduate of the college which he now heads, Dean Freeman has had an extensive career, particularly in the field of music education. His previous appointments include director of music in the schools of Haverhill, Hyannis and Belmont; director of music in the State Teachers College at Framingham; and a lectureship in the University Extension of the Mass. Department of Education. He has also lectured in leading institutions throughout the country and is the author of several books on music and music education besides serving as editorial consultant for Ginn and Co., C. C. Birchard and Co., and Oliver Durrell, Inc.

During the war, Dean Freeman served in the U. S. Navy for nearly four years as welfare and recreation officer both in the United States and overseas, receiving his discharge in 1946 with the rank of lieutenant commander.

PLAN EUROPEAN AID . . . Albert Chanbon, French Consul in Boston (left), endorses campaign plans presented by Mrs. Jules Wolffers (center) to send instruments, parts and music to Europe. Looking on is Baron Frary von Blomberg, who appointed Mrs. Wolffers chairman of the drive in Massachusetts. The International Music Relations Committee of the National Federation of Music Clubs is cooperating with the American Council of Volunteer Agencies for Foreign Service in the campaign under the direction of Mrs. Guy Patterson Gannett, of Portland, Me. Massachusetts is the first area designated for the drive. (Photo by Marks & Toomey, Boston.)

Britten's Albert Herring to Have U. S. Bow at Tanglewood

The first presentation in this country of Benjamin Britten's lyric comedy, Albert Herring, will be given on Aug. 8 and 9 by the opera department of the Berkshire Music Center at Tanglewood, Mass. The work was given its world premiere at the Glyndebourne Festival in 1947. The opera department, under the direction of Boris Goldovsky, also presented Gluck's Iphigenia in Tauris on July 26 and 27. Attendance at these events is by invitation to members of the Society of Friends of the Berkshire Music Center.

Berkshire Festival Broadcast

Aaron Copland, American composer, was interviewed at Tanglewood as an intermission feature of the Berkshire Festival broadcast on Sunday, July 24 (NBC, 4:35 p.m., EDT). Serge Koussevitzky led the Boston Symphony in an all-Mozart program.

Oldtimers Symphony Appearing

Eva De Luca, soprano, and Russell George, baritone, will be soloists on Aug. 14 at Prospect Park, Brooklyn, with the Oldtimers Symphony Orchestra conducted by Dr. Frieder Weissmann. The event is sponsored by Local 802 of the Musicians' Union.

The Oldtimers Symphony is made up of players who have been union members for over 40 years and who have been members of such orchestras as the London Philharmonic, New Orleans Symphony, Philadelphia Orchestra and the Metropolitan Opera Orchestra. The first trumpet player is 74 years old and has held a union card since 1892. Abram Goutkin is founder and manager of the orchestra, and Dr. Weissman permanent conductor. The orchestra was introduced to the public in an admission-free concert at the Union Headquarters in June. Plans are now being formed for other programs.

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LOS ANGELES

Bowl Presents Honegger's Joan; Ojai Fete Includes Novelties

By C. SHARPLESS HICKMAN

Los Angeles

ARTUR RODZINSKI, who from 1929 to 1933 led the Los Angeles Philharmonic Orchestra, returned to Southern California as conductor for the first time in almost a decade last month when he opened the 28th annual season of Hollywood Bowl's famed summer "Symphonies Under the Stars."

The two programs he presented were traditional in their nature. The opening concert, attended by some 8,000, featured Yehudi Menuhin in the Brahms Violin Concerto. The second had soprano Marina Koshetz, daughter of the singer Nina Koshetz, as soloist in a group of songs on an all-Russian program which also featured Rodzinski's conducting of Tchaikovsky's Fifth Symphony and Stravinsky's Firebird Suite. Some 5,000 attended.

Orchestra in Good Estate

The choice of Rodzinski as the opening conductor was an astute one, not only by virtue of the great emotional hold he has upon the many music-lovers of Southern California who remember his Philharmonic tenure with affection, but also because he is one of the country's finest orchestra-builders. He most effectively prepared the ensemble for its taxing 24-concert, eight-week stand.

Menuhin's playing, though marked by more sensitivity and less fibrous bowing than on his recent appearances here, was hampered by the dampness of the air and the distorting effect of the amplification system. In the second movement there was more character to the interpretation.

The conductor was at his finest in a buoyantly ecstatic and lyric reading of the Prelude and Love Death from Tristan and Isolde (which he took with a tempo that refrained from long, deadly pauses for "dramatic" effect), and in a sparkling, lilting performance of the Rosenkavalier Suite by Richard Strauss.

Miss Koshetz' singing on the second evening also suffered from the tendency of the amplification system to lend a metallic quality to the voice. Her offering of a Siberian folk song and of Moussorgsky's Reverie and Dance was excellent. As an interpreter she has feeling, dramatic verve, personality and stylistic intuition.

Rodzinski's interpretation of the Tchaikovsky Fifth is so widely known that one can only say his performance was up to his usual standards. His command of the orchestra and appeal to the audience made the symphony's end the occasion for a considerable demonstration. The Bowl announces he will be asked to return next season, for a longer stay, which is good news indeed.

Modern Scores Heard

The Bowl repertoire this season is conservative predominantly, in keeping with the management's belief that summer music must, for financial reasons, rest upon the public's liking for the familiar. In the two symphony nights of the season's second week, Werner Janssen, conducting a program featuring excerpts from Alban Berg's opera Wozzeck, drew only 1,750. Two nights later, when Franz Waxman presented Honegger's dramatic oratorio, Joan of Arc at the Stake, only about 3,500 persons appeared. These programs also included familiar works. Janssen conducted the Brahms Fourth Symphony while Waxman's concert also included a superb performance of Ravel's second Daphnis and Chloe Suite (with its choral passages) and Berlioz' Le Corsair overture.

Reasons advanced for small audiences include the parking problem, the distortion of the amplification system (which is a sore point with those who like their music "straight"), the large number of seats priced above the 90c minimum (50c on a season-book basis), and the standards of the programs during the past few years. Should the Bowl concerts continue for a summer or two to maintain the fine quality of the opening two weeks, however, it is probable that a resurgence of support by the serious music-lover will take place.

Janssen's program was not overly distinguished, apart from the Wozzeck excerpts. In these Charlotte Boerner sang Marie's Cradle Song and Prayer with warm voice and an exceptional understanding of the part, and the conductor's and the orchestra's finesse in their statement of such relatively conservative portions of the work as the Act I interlude, and Wozzeck's death, interlude and final scene from Act III was outstanding.

Honegger's Joan Sung

The Honegger oratorio, which had been given last year at U.C.L.A. by Franz Waxman with the same choir (the Roger Wagner Chorale and virtually the same soloists—Vera Zorina being featured as Joan) was not aided in its impact by open-air performance at the Bowl, although the actual musical quality was of comparable standards. The vast spaces, the placement of three important singing characters—The Virgin and Saints Marguerite and Catherine—outside of the shell, and the amplification of their voices over a poor auxiliary system, as well as the relatively great distances between conductor, choir, and soloists made for a distracting lack of concentration and integration which had not only a musical but a psychological effect upon the spectator.

The diction of the Roger Wagner Chorale, usually so clear, was not heard to best effect, though the tone-quality of the group and its exceptional training and responsiveness to the conductor was evident. Chris L. Ortiz, tenor, distinguished himself in several parts by his diction and his clear voice. It is surprising he has not been snapped up for second-tenor roles by the Metropolitan or San Francisco companies. John Arnold Ford, bass; Patricia Beems and Charlotte Boerner, sopranos, and Katherine Hilgenberg, together with Marni Nixon and Lloyd Stone of the Chorale, were excellent within the restrictions of their varied parts, while Henry Reese's superbly clear speaking voice added far more in effectiveness to the evening than did that of John Lund as Frere Dominique, or Peter Scott as the First Speaker.

The evening's triumph, however, was that of Zorina, Mr. Waxman and the Choir. The inherent musical quality in the dancer-actress' voice adds greatly to the work, and Waxman's conducting was a labor of not only love, but great knowledge of the score itself. In its complementation of text with musical imagery and psychology, Honegger's work is a contemporary triumph in program music which rises above the customary banal understanding of that term. Dramatically vivid, in its contrasts of complexity and simplicity, uncanny in the effectiveness of its orchestration and with a hard core of faith underneath its sometimes tonally distorted depiction of hypocrisy, venality and political expediency, the score assumes greater musico-dramatic importance on rehearing, even under conditions not ideal.

Ojai Festival Held

Last issue's column unfortunately failed to include a report on the second annual Ojai (California) Music Festival, given under the encouraging management of John Bauer, in collaboration with the musical direction of conductor Thor Johnson. Again the Memorial Day Week-End sojourn at this lovely village, which nestles among orange groves at the foot of encircling hills inland from the coast between Santa Barbara and Los Angeles, proved a relaxing, pleasant experience. The hospitable informality of the people of Ojai, the small, 400-seat high school auditorium and the general musical excellence and high standards of the programs themselves made one feel that the Ojai Festival was being promoted with an eye to the future rather than to the immediate box-office "take."

The opening concert was chiefly distinguished by the harpsichord playing of Putnam Aldrich of San Francisco, and by a performance of Bach's Coffee Cantata in which Brunetta Mazzolini, Theodor Uppman and James Schwabacher were the soloists.

An all-Beethoven recital the following morning by Joseph Schuster, cellist, and Edward Mattos, pianist, was marked by virtually unrivalled unity in spirit, musicianship and virtuosity by the two artists—in which the Magic Flute Variations and the Opus 69 A-major Sonata stood forth particularly. The Festival's overflow attendance was reserved for Thor Johnson's direction of the Ojai Festival Chamber Orchestra in an unusual program comprising the Haydn D Major Cello Concerto (played masterfully by Schuster), the world-premiere of a Piano Concerto by the University of Michigan's Homer Keller, which gave little opportunity for its soloist, Shura Cherkassky, to demonstrate his virtuosity, and the Mozart C Minor Mass. The latter was sung ably by Allen Lannom's Masterworks Chorale, with Brunetta Mazzolini, Virginia Claypool, Lloyd Stone and Ralph Isbell as soloists. Miss Mazzolini, in particular, was excellent.

The new Keller Concerto was a fresh and engaging work, markedly lyric and bright in character, in which dissonances were used as spice It is certain to be palatable to all but the arch-conservatives or arch-atonalists in any audience.

By far the most thrilling experience of the Ojai Festival, however, was the western bow of the Juilliard String Quartet, which scored a smashing success with an all-Bartok program and one which featured Schoenberg's Third Quartet and works by Haydn and Beethoven.

Juilliard Quartet Scores

Despite a few roughnesses in attack which resulted from still-youthful impetuosity, the Juilliard Quartet has an electrifying virtuosity. This is combined with a sheer delight in playing, together with verve, sensitivity and tonal warmth, and—above all—a faculty for communicativeness which reaches out and grips the audience whether or not they may like or understand the music being interpreted.

The Bartok program, opened with an inexcusably long and boring explanatory lecture by U.S.C.'s Halsey Stevens, was a *tour de force* of such magnitude that the Juilliard group was immediately asked back to play a complete cycle of the Bartok Quartets at next year's Ojai Festival. It was obvious that this modern idiom was that of the players, in the Schoenberg work. This impression, made so notably on the audience at Ojai, was reaffirmed by Schoenberg's own reaction to the Quartet's performance of his work in his West Los Angeles home a few days later.

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Outdoor Concerts Rule in Detroit

Detroit

While definite plans for a symphonic organization next winter are tossed about in committees, a group of enthusiastic players from the Detroit Symphony Orchestra of last season opened the summer series at the State Fair Grounds with Valter Poole conducting. These programs are to be presented three nights a week for eight weeks and are sponsored by the Detroit Federation of Musicians and a group of public-spirited citizens, in co-operation with the Michigan Department of Agriculture and the State Fair Board.

An audience of over 8,000 greeted the conductor and orchestra in their opening program, light summer fare of popular variety and a few shorter works not so well known. (In arranging the programs for this series, Conductor Poole is endeavoring to present numbers sure to please everyone.) John S. Sweeney III, 22-year-old staff pianist for the orchestra, was soloist in the opening concert. In the first movement of the Grieg Piano Concerto, the large audience applauded his artistic performance.

Other Summer Series

Detroit is not without its band concerts this summer. At the Fair Grounds, the Wayne University Summer Band, Graham T. Overgard, director, presented a program of marches, waltzes and several vocal contributions by baritones Dick Temarian and Hugo Edberg.

The Detroit Federation of Musicians Band, directed by Leonard B. Smith, is offering summer concerts at the music grove on Belle Isle. This island in the Detroit River makes a delightful setting, with breezes from Lake Erie and Lake St. Clair and a view of the Canadian and United States shorelines. The trumpet reigns supreme in most band concerts, and programs scheduled include Leidzen's trumpet quartet, "The Trumpeters," played by Messrs La. Rose, Osadchuk, Mathie and Humbers. Director Smith delved into operatic repertoire for his trumpet solo, offering a special setting of the O Don Fatale from Verdi's Don Carlos.

Opera Scholarship Offered

For the fourth consecutive year the Grinnell Foundation of Music is offering a $2,000 scholarship to a Michigan resident aspiring to an operatic career. As in the past the competition is conducted in co-operation with the Philadelphia LaScala Opera Company and its resident sponsor, the Detroit Grand Opera Association. In addition the winner will be given a role in the 1950 season presented by La Scala in Masonic Auditorium.

Women's Association Active

In spite of the lack of definite plans for the 1949-50 season of the Detroit Symphony Orchestra, the Women's Association for the orchestra, led by Mrs. Gunnar Karlstrom, president, are going ahead with their own arrangements to support "a Detroit symphony." Launching a series of projects sponsored by the Women's Association, Mrs. Fred T. Murphy opened her Grosse Pointe home on the lake shore to 300 guests for a buffet supper. The Women's Association is an independent group, organized in 1927 to support a symphony orchestra in Detroit. With the enthusiasm displayed by this tireless group there is little doubt that Detroit will have a very fine orchestra next season.

Dorothy Coolidge, president of Pro Musica announces plans for the 1949-50 season, which offers three concerts, the first to be presented by Benjamin Britten assisted by Peter Pears, tenor, the second by the New Friends of Music Piano Quartet and the third by the young American pianist, Grant Johannesen, in his first Detroit appearance.

320-Piano Festival

A concert sponsored by the Michigan Piano Teachers Festival Association presented 1500 student pianists in a festival at the Olympia Stadium under the direction of Dr. Otto Miessner. Three hundred and twenty pianos were played simultaneously, and most of these performers learned to play in groups of four to eight, their ages ranging from seven to sixty years.

MARION GERHARDT.

GENE TOBIN
tenor, has signed a contract with the NCAC National Quartet which goes on tour in November. Mr. Tobin comes from the Edgar Milton Cooke studios. (Photo, J. Abresch.)

NEWS IN BRIEF

Kenneth Gordon, now in Paris, has won an award of 30,000 francs in the Jacques Thibaud International Contest.

Jorge Bolet, pianist, was soloist on July 22 with the National Symphony at the Watergate in Washington, D.C., playing the Tchaikovsky Concerto under Howard Mitchell.

György Sandor returned from a tour of 40 recitals throughout Latin-America and went immediately to Europe for concerts in England and on the Continent, including the American Zone in Germany. He returns to New York the middle of November.

Joseph Laderoute, Canadian tenor, had the principal singing role in a pageant, A Salute to Canada, held on July 27-31 at Fort Ste. Marie, Ont., in celebration of the tercentenary of the founding of the Martyrs Shrine. The event was sponsored by the Prime Minister of Canada.

Siegfried Landau, composer-conductor, addressed the National Assembly for Labor Israel on June 22 at the Hotel New Yorker on the Renaissance of Hebrew Art.

Vera Franceschi, American pianist, was featured in the European premiere of the Howard Hanson Concerto, on July 27 with the St. Cecilia Orchestra at Basilica di Massenzio. The performance was broadcast to all Europe. The artist next goes to Turin to make records for Cetra.

Percy Grainger conducted the Goldman Band on June 27 in several of his own compositions, some of which were original band works.

Rosalind Nadell sang Adah in Naughty Marietta at the Memphis Open Air Theater in July. After a vacation, she will rejoin the New York City Center Opera.

Two Metropolitan Opera singers, Clara Mae Turner and Thomas Hayward, on July 7 inaugurated the first summer symphonic concerts at the Concord Hotel, Kiamesha Lake, N. Y. The series, which continues weekly through Labor Day, is arranged by Sholem Secunda.

Erno Balogh's recital at the Baltimore Museum of Art for the benefit of the United Nations Associations and United World Federalists brought more than $1,000 to these causes. The program featured the premiere of Sonata in G by the 17th century Italian composer, Ciaia, transcribed by Bela Bartok. The pianist's summer engagements also included an appearance on July 13 with the Syracuse (N. Y.) Symphony in Liszt's E flat Concerto.

Minuetta Borek, pianist-composer, broadcast on June 29 on the Distinguished Artists Sereis of the CBC trans-Canada network, featurnig the premiere of her Sharples Sonata.

Leroy Anderson conducted the Boston "Pops" Orchestra at Symphony Hall, Boston, on June 30, including a group of his own compositions, among them Irish Suite. This orchestra has recorded Mr. Anderson's Sleigh Ride and Serenata. On Aug. 16, the composer will conduct the New Haven Symphony at the Yale Bowl.

Wesley Sontag conducted the Texaco Chorus at Town Hall on June 17 in its third annual spring concert.

Gary Graffman, 1948 special award winner in the national finals of the Rachmaninoff Fund contests, was heard in recitals over WQXR on July 2, 9 and 16.

Berthe Keresey, mezzo-soprano, appeared in a song recital at Olivet College, Mich. The singer is now a member of the Matinee Opera Company which in November begins a six weeks' tour of the South. Miss Keresey has assignments in two Menotti operas, as Miss Todd in The Old Maid and the Thief and as understudy in The Medium.

The Dorelle Concert Trio of New York returned from its annual summer southern tour in which they traveled about 3,000 miles through Mississippi, Tennessee, Alabama, the Carolinas, Virginia and West Virginia.

Dennis Harbour, bass-baritone, a winner of the 1949 Metropolitan Auditions of the Air and soloist with Arturo Toscanini in NBC's recent Aida broadcast, has signed a managerial contract with Mertens, Parmelee and Brown Inc., division of Columbia Artists Management Inc.

Jean Watson has been re-engaged by the Royal Opera, Covent Garden, London, for the full 1949-50 season for leading contralto roles.

Nadine Conner will sing two performances in the title role of Traviata at Hollywood Bowl the week of Aug. 8.

Dorothy Overholt, mezzo-soprano, accompanied by Lambert Dahlsten, and Sylvia Muehling, pianist, gave a recital on July 10 at the Brooklyn Museum. The program was broadcast over WNYC.

Stell Andersen, pianist, is combining study and vacation at North Bennington, Vt. On Aug. 10 she will be soloist with the New York Philharmonic-Symphony under Dimitri Mitropoulos in the Brahms Piano Concerto No. 2 in B flat major.

The first Canadian presentation of A Soldier's Tale by Stravinsky will take place on the Campus of McGill University, Aug. 9, as a part of the initial Montreal Music and Drama Festival being held July 25 to Aug. 11.

Maria Kurenko was soloist in the Letter Scene from Eugen Onegin on the Philharmonic Hour over the CBS network on July 17, with the Columbia Symphony conducted by Bernard Herrmann.

Music of the Nations is featured by Rose Goldblatt, Canadian pianist, in eight half-hour broadcasts over the frequency modulation station CFCF-FM on Wednesday evenings. The series began on July 13.

Maria Stoesser, California pianist, appeared as soloist with the Orquesta Sinfonica de Guadalajara under the direction of Leslie Hodge as a result of her late spring recital at the Palacio de Bellas Artes in Mexico City.

Dr. Henry Levinger, foreign editor of the Musical Courier, was interviewed by moderator James Fassett in the "green-room" intermission feature on the CBS Symphony Orchestra Concert conducted by Bernard Herrmann on July 24. The program included five excerpts from Mendelssohn's Midsummer Night's Dream music and Raff's rarely heard "Lenore" Symphony.

Rexford Harrower, young American stage director, produced Britten's The Rape of Lucrezia at the State Theatre in Oldenburg, Germany, where he fulfilled a guest engagement. Next season he will stage four works at this opera house.

From the London "Proms" the BBC broadcast to America a concert by the London Symphony Orchestra, conducted by Sir Malcolm Sargent on July 26. Julius Katchen, American pianist, was soloist in Tchaikovsky's Piano Concerto No. 1.

Lucy Kelston, American soprano, now appearing at La Scala in Milan, sang in the first radio broadcast of Verdi's Nabucco over a Turin radio station on June 31, with a repeat performance later. The opera was conducted by Mario Labroca.

A new song, My Memory Trail, by Gov. Roy J. Turner of Oklahoma, will be performed by the Cities Service Band of America, under Paul Lavalle, on Aug. 5 (NBC, 8 p.m. EDT).

Newport Festival, Founded by Music Club, Set for September

GOING, GOING, GONE! . . . Auction Sale held by the Newport Music Club to raise funds for its projects. On the ladder is the auctioneer, J. Janes, with his assistant, Lowel Budlong, holding up an object of sale. Mrs. Joseph S. Giegel, president of the club, is standing at center. Among the exhibits in the picture are a pair of boxing gloves that belonged to Jack Dempsey and a fan used by Risë Stevens on the screen.

Newport, R. I.

One of the heartening examples of artistic success is revealed in the case of the Newport Music Club, which in 1947-8 founded an ambitious festival of music.

Mrs. Joseph S. Giegel took over the presidency of the Newport Music Club when the organization had a bank balance of $19 and a dwindling and inanimate membership roll.

This was in October, 1947. That same season—1947-48—her leadership revived the club to such an extent that they put on the three-day festival in May, featuring soloists, choral, opera and orchestral events; and awarded three scholarships to young artists for study at the Berkshire Music School. The club took in gross receipts of $11,000, and ended the season with a relatively small deficit of $2,000, which was promptly made up. This season the work has gone ahead with increased activity, and will culminate with the second festival in September.

How was this accomplished? In the first place, Mrs. Giegel is associated with local achievement. She was invited to assume her present office because of her promotional work for the Rhode Island Philharmonic Orchestra, which, under Francis Madeira, conductor, tours the state, and is supported by the various cities.

A Democratic Group

The name "Newport Music Club" would suggest to most people a fabulously wealthy membership. This is not the case. The large homes and estates are owned mostly by summer residents. The city itself has a year-around population of 30,000, predominantly people in moderate circumstances. There is also the U. S. Naval base, with its officers and men and their families.

Mrs. Giegel sat down at the telephone and began recruiting members. Dues begin at $2.50 a year, and go on to $5.00 (sustaining members), $25 (patron), $100 (contributing) and $200 (life). She secured tax exemption through a state charter.

The program she planned included the yearly festival and scholarships; also monthly concerts, preceded by workshop programs at which the coming event is discussed and analyzed. Although the membership took a gratifying upward trend, more money was necessary. So Mrs. Giegel decided on a Celebrity Sale, an auction at which collectors could bid on objects belonging to renowned musicians and identified with some great event in their lives.

Auction Sale Helped

The Newport Music Club is affiliated with the National Federation of Music Clubs and so the presidents of the forty-eight State Federations were contacted. Aritsts associated with each state were requested to send in souvenirs. More than 200 items were received, including a brooch worn by Rose Bampton in her debut in Aida and a similar ornament from Helen Jepson from the costume for her first appearance in Boheme. Mrs. Boris Goldovsky sent a blouse that had belonged to Marcella Sembrich. Grace Moore's mother gave the handkerchief which the soprano carried at her last concert before her death. Handkerchief collectors had a field day, in fact, their choice ranging over souvenirs of Margaret Truman's radio debut, Patrice Munsel's initial Rigoletto performance and other examples. Original manuscripts were donated by Rudolph Ganz, John Jacob Niles and others.

The auction raised more than $2,000 in spite of being held on a day of pouring rain. The receipts were dedicated to the scholarship fund, and the club chose as beneficiaries Martha Butler, contralto, of Newport; Robert Allen, cellist of Providence; Lu Cretia Ferre, soprano of Salt Lake City.

Festival Is Launched

The first Newport Music Festival, on May 21, 22 and 23, 1948, opened with a program by Lea Luboshutz, violinist, and her son, Boris Goldovsky at the piano—a rare combination, as both feel their careers should be separate from family ties. Mr. Goldovsky's New England Opera Theatre put on Hansel and Gretel the second day, and other events were programs by Kobzar's Ukrainian Song and Dance group; Eileen Farrell, soprano; the Marriage of Figaro performed by the New England Opera; and a concert by the Little Orchestra Society, Thomas Scherman, conductor, with Adele Addison, soprano, guest soloist.

The response to the festival was enthusiastic, but there was the deficit of $2,000. Mrs. Giegel and the club believe in operating without guarantors, so there were none of these hard-pressed benefactors to come to the rescue. The sum was raised by four rummage sales and by donations from citizens.

The success of the first season set the pace for the second. No longer was membership a problem; the club is now believed to be the strongest in the state in this respect. General attendance at music events in Newport has increased at least fourfold. The workshop programs before club-sponsored concerts have an average attendance of 60. The concerts were opened by Tom Scott in a program of folk songs, for the benefit of the scholarship, which this year went to David Laurent, baritone, a G. I. student at Brown University. Alexander Borovsky and Miss Addison were recitalists, Francis Madeira gave a piano recital and lecture, and the list closed with a joint appearance of Mr. Madeira and his wife, Jean Browning Madeira of the Metropolitan Opera.

Plans for This Autumn

The second festival is set for Sept. 23, 24 and 25 of this year, presenting the Eisenberg String Quartet; Yi Kwei Sze, Chinese basso; ballet performances by members of the Metropolitan Opera's dance ensemble directed by Gavrilov, ballet master; and a double bill of Mozart's Impresario and Menotti's Old Maid and the Thief by the New England Opera. The Festival Committee is a permanent one and consists of Mrs. Giegel, chairman, Mrs. William Honnen, secretary; Agnes Sullivan, treasurer; and Mrs. Giegel Griffin, business manager.

Since Mrs. Giegel's presidency, the Navy has taken an active part in club affairs. The month of March is set aside for a Navy Talent Program, and, for the first time, a visiting Navy officer has been elected to the board of governors. This is Commander E. Youngjohns, a pianist in his own right.

An added activity this season has been the direction of the daily Newport Music Club Concert Hour on WRJM, with Ruth Thomas and Mrs. Edmund S. R. Brandt, co-chairman. Each broadcast features an opera, a composer or an artist. Letters of appreciation have been plentiful, and the program is reported the most popular on the station. Christopher O. Donnell, owner of WRJM, has offered to finance three scholarships in return for the club's work.

The 1949-50 program is already in the making. Karl Ulrich Schnabel is scheduled for the scholarship benefit concert, and other artists to appear include Emma Beldan, soprano, formerly of the Philadelphia Opera and now a member of the club's board of governors.

Newport's appreciation of Mrs. Giegel's services was attested when on May 17 of this year a testimonial dinner was given for her, and representatives of the city, the Navy and the club paid tribute.

M. L. S.

DAVID VAN VACTOR

Knoxville Symphony Expands Activities for 1949-50

The Knoxville Symphony, under the direction of David Van Vactor, is planning its biggest season to date for 1949-50, with an ambitious program, both in the subscription concert series and in the field of civic participation. With a budget tentatively set at $40,000, over three times the amount of the past season, many activities which have been conducted by other sponsoring organizations will be under the direct guidance of the Knoxville Symphony Society which manages the orchestra.

During the past season the orchestra gave its services free for four educational concerts for children presented through the public schools for the nominal charge of twenty-five cents per student; for an area wide presentation of the Handel Messiah; and for the concert with Dorothy Kirsten, which launched the University of Tennessee Grace Moore Scholarship fund solicitation under way. The scholarship, when subscribed, will be awarded in competition to a Tennessee musician. It will be for four years' study at the University of Tennessee Fine Arts Department, and for a year's study abroad. Mr. Van Vactor is head of the Fine Arts Department at the University. During the last two seasons he conducted the orchestra in 21 first performances of works by American and European composers.

20th Century Concerts Sponsor Today's Chamber Music

Twentieth Century Concerts, Inc., a non-profit organization dedicated to presentation of contemporary chamber music, has appointed F. J. Ullsperger as its manager. The group will give three concerts next season in Times Hall (Jan. 13, Feb. 3 and 24), featuring works of Bartok, Martinu and the Americans John Verrall and Ben Weber. Young artists who have been adjudged to show skill and interest in presenting today's scores will be given opportunity to reappear before New York audiences and critics. Participating in the first series will be William Masselos and Dorothy Parrish, pianists; Herbert Sorkin, violinist; Rolf Persinger, violist; David Soyer, cellist; the Sagul Trio; the New Music Quartet; and the Five-Wind Ensemble.

Jeanne Van Drooge, soprano, and Walter Hatchek, pianist, gave a joint recital for the first Columbia Teachers Association in Chatham, N. Y. In the afternoon they gave a program for the school children, presenting Dutch folk songs (with Miss Van Drooge in original Dutch costumes), English songs and lighter numbers.

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Reiner, Boult, Smallens, Monteux Conduct at Stadium Concerts

On June 21 Fritz Reiner and the Philharmonic Orchestra at the Lewisohn Stadium offered an orchestral program consisting of Weber's Euryanthe Overture, the Bach-Cailliet Fugue in G minor (The Shorter), Prokofieff's Classical Symphony, Strauss' Till Eulenspiegel, and after intermission Brahms' Second Symphony. While the Euryanthe Overture was a routine performance, the rest of the program, especially Prokofieff, Strauss and Brahms, were played with impressive interpretative success, finesse and brilliancy. Some 4000 attended.

Jeanne Mitchell's Debut

Jeanne Mitchell, violinist, made her Stadium debut on June 22. The youthful artist proved herself a fine artist, in complete command of the technical, musical and stylistic requirements of her task. The Vieuxtemps Concerto in D minor for violin and orchestra is a vehicle with tremendous technical demands for any soloist. It speaks well for Miss Mitchell that she succeeded in overcoming all these difficulties with amazing ease. She received great applause, and gave four encores, accompanied by Helimut Baerwald at the piano.

Reiner offered Brahms' Academic Festival Overture, Mozart's "Jupiter" Symphony and a very impressive reading of Stravinsky's Suite from The Firebird.

Varnay and Janssen in Operatic Excerpts

On June 23 Reiner conducted an operatic program with Astrid Varnay and Herbert Janssen, both of the Metropolitan, as the featured soloists. Programmed were the Overture to the Flying Dutchman and the duet between Senta and the Dutchman from the second act of that opera, and excerpts from Richard Strauss' Salome, the duet between Jochanaan and Salome, her Dance and the final scene.

The orchestra was in top form. Conductor and soloists gave a splendid account in the Wagnerian excerpts. The program came to an unusual climax with the scenes from Strauss' music drama. The interpretative power of Mr. Reiner was evident not only in his exciting reading of Salome's Dance, but also in the flaming accompaniments to the vocal parts. Mr. Janssen, whose noble voice, exquisite musicianship and impressive interpretation distinguished his readings of the Dutchman and Jochanaan, was rightly feted. The greatest ovation went to Miss Varnay, whose vocal prowess, intelligent musicality and powerful interpretation were an apex of artistic effort. Her Salome should be heard at the Metropolitan. H. W. L.

Philharmonic Piano Quartet Makes Bow

June 25 introduced to Stadium audiences a new ensemble, the Philharmonic Piano Quartet (Ada Kopetz, Bertha Melnik, John Scales, Max Walmer) in a varied program which, with the exception of Morganstern's Tocata Guatemala, consisted of tasteful and imaginative arrangements of classical and popular numbers by Moriz Bomhardt, ranging from Bach and Mozart to Cole Porter and Johann Strauss. The ensemble knows how to play with fine shading, so that the instrumental combination always sounds interesting. Greeted with great applause, the artists consented to give four encores.

The first half, conducted by Enrico Leide, opened with Smetana's Overture to the Bartered Bride, and included Berlioz' Harold in Italy, with William Lincer as the magnificent viola soloist.

Beethoven Program

An audience of over 8,000 assembled at the Lewisohn Stadium on June 27 to listen to an evening of music by Beethoven. Fritz Reiner conducted the Leonore Overture No. 3 with great dramatic force and then accompanied Eugene Istomin in the Concerto for piano and orchestra in G major No. 4, op. 58 and Joseph Fuchs in the Violin Concerto in D major, op. 61.

Mr. Istomin had played the same concerto at the Stadium in 1946 and his reading this year confirmed the excellent development his fine talent has made since then. He imbues his interpretation with great warmth, romantic feeling, and shows technical prowess. Warmly applauded, he gave as an encore a Song without Words by Mendelssohn. Mr. Fuchs played the Violin Concerto with superb technical and musical mastery. His feeling for style is impeccable, his intonation flawless. He was rightly greeted with an ovation. Mr. Reiner's accompaniments were of high order.

Virgil Thomson Premiere

Virgil Thomson's The Seine at Night proved its atmospheric attractiveness on the occasion of its Stadium premiere on June 28, under Reiner's sensitive direction. The purely orchestral program offered in addition Berlioz' Roman Carnival Overture, Dukas' The Sorcerer's Apprentice and Tchaikovsky's Symphony No. 5.

Hortense Monath was soloist at the June 29 concert, which listed as orchestral offerings Mendelssohn's "Italian" Symphony and a group of Waltzes and the Fledermaus Overture by Johann Strauss in commemoration of the 50th anniversary of the latter composer's death. Very familiar with the technical requirements, she played Mozart's A major piano concerto with technical finesse and musical understanding, splendidly assisted by the orchestra under Mr. Reiner. Two encores, Beethoven's Ecossaises and Schumann's Traeumerei were her acknowledgment of the cordial applause of an audience of 5,600.

Melchior Scores

On June 30 Lauritz Melchior appeared as soloist in excerpts from Wagnerian operas and during the second half of the program in various songs. He was assisted in his operatic numbers by Fritz Reiner who led the orchestra also through magnificent readings of the Ride of the Valkyries, from Die Walkuere and the Funeral March and Rhine Journey from Goetterdaemmerung. He opened the second half with a telling interpretation of Rimsky-Korsakoff's Capriccio Espagnol. It was Mr. Reiner's last appearance this season, and he was greeted with special rounds of applause.

Mr. Melchior was in top form. With unfailing brilliance he sang the Wagnerian extracts, showing tonal warmth and impressive grandeur. He also made Schumann's The Two Grenadiers a moving experience and with charm and fine nuances closed with popular numbers by De Curtis, Spielmann and Youmans. Four encores were requested before he was allowed to leave the stage. In his appearance during the second half Ezra Rachlin, newly appointed conductor of the Austin Symphony Orchestra, wielded the baton. About 8,000 attended.

Elman Thrills Audience

Alexander Smallens offered two premieres on July 2, Frederick Jacobi's Overture, Music Hall, an effective piece which is good entertainment, and Robert Ward's Concert Piece for orchestra, which idiomatically is very close to Gershwin. Both compositions were received in friendly fashion. Other orchestral offerings were Liszt's Les Preludes and Khachaturian's Gayneh Suite.

The star of the evening was Mischa Elman, who played Wieniawski's Second Violin Concerto and Lalo's Symphonie Espagnole with unsurpassed technical mastery and tonal beauty. The entranced audience gave the master violinist a prolonged ovation, which Mr. Elman acknowledged with four encores accompanied sensitively by Wolfgang Rose. Some 11,000 attended.

Nicolaidi "Stops Show"

On July 11 a French program, mainly consisting of operatic excerpts, with Lois Hunt, soprano; Elena Nicolaidi, contralto; Raoul Jobin, tenor, and Robert Weede, baritone, as soloists, was conducted by Alexander Smallens. Opening with Berlioz' Overture to Beatrice and Benedict, the orchestra played most impressively Saint-Saens' Danse Macabre, and Chabrier's Espana, completing the orchestral fare with Debussy's Fêtes.

The soloists were all in good fettle and deserved the cordial applause bestowed upon them. Lois Hunt, recent winner of the Metropolitan auditions, contributed Depuis le jour from Charpentier's Louise and the Jewel Song from Gounod's Faust, conquering the audience with her charm. Raoul Jobin and Robert Weede, after the duet Au fond du Temple Saint from The Pearl Fishers by Bizet, sang excerpts from Carmen and Faust, with great musical and vocal impressiveness, Mr. Jobin adding arias from Halevy's La Juive and Meyerbeer's L'Africaine, The most enthusiastic reception was given to Elena Nicolaidi, who sang arias by Gluck (Alceste), Bizet, Carmen and Saint-Saens (Samson and Dalilah). Her magnificent vocalism and convincing artistry won storms of acclaim from an audience of almost 11,000.

Boult in Stadium Debut

Sir Adrian Boult, renowned English conductor and musical director of the BBC, made his Stadium debut in a Brahms program which listed the Haydn Variations, Symphony No. 1 and (with Issac Stern as soloist) the Violin Concerto. Sir Adrian is a lyricist. His orchestra sings. He prefers slower tempi which allow the melodic line to show in wide, swinging arches. But, his sense for drama was evident in the climax of the last movement of the symphony, an interpretation greatly acclaimed by the 9,100 present at the concert. Mr. Stern played the concerto with his characteristic *élan* and technical and musical prowess. He had to add two encores, accompanied on the piano.

Magnes Is Soloist

On July 13 Sir Adrian Boult conducted the orchestra in John Ireland's London Overture and Paul Creston's Two Choric Dances, the first a work of almost Brahmsian lyricism, with marked English flavor, the second rhythmically interesting with fine effects of orchestration (*basso ostinato* in tympani). These works were followed by a sensitive, musicianly interpretation, one of great charm, of Schubert's Symphony in B flat major, No. 5. The concert closed with excerpts from Wagner's Die Meistersinger.

Soloist of the evening was Frances Magnes, who played Chausson's Poème and Ravel's Tzigane with exceptional technical and musical prowess. Miss Magnes belongs in an important rank of violinists, with her sweet tone, brilliant technic and convincing musicality. The enthusiastic applause of the audience was rewarded with three encores, which she played with piano accompaniment. The evening was an outstanding success.

Arrau Emperor Concerto

Sir Adrian Boult concluded his Stadium appearances on July 14 conducting a Beethoven program consisting of the Egmont Overture, Pastoral (Sixth) Symphony and the "Emperor" Concerto, played by Claudio Arrau. Sir Adrian's interpretations of these classical masterpieces was imbued with a deep understanding of their stylistic requirements and great tonal beauty. Whether in the dramatic Overture or the lyricism of the Pastoral, he proved his profound musicianship, making music without any cheap concession to showmanship. His efforts were most cordial ly received by a throng of more than 13,000.

Arrau's reading of the "Emperor" Concerto is well known hereabouts. It is piano playing at its finest. He also was greeted with an ovation, adding three encores. H. W. L.

Johann Strauss Festival

On July 16, a Johann Strauss Festival took place at the Stadium. Robert Stolz conducted; soloists were Marita Farell, soprano, and Kurt Baum, tenor, both from the Metropolitan Opera roster. Miss Farell, making her Stadium debut, seemed not altogether happy vocally either with her selections or with the erratic acoustical conditions. Her best singing was in the Voices of Spring Waltz, for which she was ably accompanied by Sally Leff at the piano. On the other hand, one has seldom heard Mr. Baum sing more felicitously. A beautifully balanced, effortless tone and poised, effective interpretation with an amusing excursion into English made his work ingratiating and won him several recalls. Both singers joined in duets from Gypsy Baron and Wiener Blut. In these excerpts, Miss Farell added a more assured, pleasurable vocal quality to her delightful stage appearance. Mr. Stolz directed with understanding and variety of dynamics. The program included familiar numbers such as the Overture to The Bat, the Emperor Waltz, Pizzicato Polka, a Strauss Fantasy, an excerpt from Wine, Women and Song, and The Beautiful Blue Danube. It was a repetitive, long spun-out presentation but very suitable for a summer night. M. C.

Monteux and Milstein Feted

On July 18, Pierre Monteux took over the baton for two weeks at the Lewisohn Stadium. In his own masterly fashion he led the orchestra in a colorful reading of the Bach-Respighi Passacaglia in C minor, a beautifully transcendent Prelude to Lohengrin and Beethoven's Symphony No. 8, which is rarely heard in such classical proportions. The master of the baton was recognizable in the perfect shading and shaping of the four movements of apollonic beauty. After intermission, Sibelius' Swan of Tuonela, with the excellent Engelbert Brenner as soloist on the English horn, was played with genuine romantic feeling.

Nathan Milstein, the featured soloist, played with magnificence Mendelssohn's Violin Concerto. There was not a phrase which did not sing, not a rhythmic finesse which was not fully realized. In superb cooperation with the conductor, the soloist achieved an epic reading. The 7,000 listeners clamored for and received several encores.

The series of remarkably beautiful orchestral performances under Mr. Monteux continued on July 19 with an orchestral program which opened with Brahms' Academic Festival Overture, continued with Franck's Symphony, Debussy's Afternoon of a Faun and closed with Strauss' Don Juan. Each work showed Mr. Monteux and the orchestra at the peak of their artistry and, with the amplification system in good shape, the audience got the full impact of the masterpieces. Some 5,000 attended and gave enthusiastic applause.

Giovanni Bagarotti in Debut

A violinist of ability made his debut on July 20 when Giovanni Bagarotti played Bruch's Violin Concerto in G minor. With tonal beauty, technical prowess and musical taste, the artist made a decided hit with the audience and had to play three encores. Monteux lent his invaluable orchestral support. The symphonic numbers of the program were Weber's Freischuetz Overture, Brahms' Second Symphony (which under Monteux' loving hands was revealed in all its lyrical beauty). Dukas' The Sorcerer's Apprentice and Ravel's Alborado del Gracioso. Both the last works were given with masterly stylistic command. The orchestra played with particular beauty of tone and precision of execution on this evening. H. W. L.

Cincinnati Summer Opera Saved From a Threatened Suspension

Cincinnati

THE Cincinnati Summer Opera has emerged from a crisis encountered in the middle of its season, saved by gifts of $25,000 from the Thomas J. Emery Memorial and $10,000 from Hulbert Taft, publisher of the Cincinnati Times-Star and the Times-Star. The musicians union gave $2,000 and several individuals as much as $1,000. The rescuing benefits were announced on Saturday, July 16, after a week of uncertainty as to whether the season, originally scheduled for six weeks, would close at the half-way mark because of poor attendance and mounting deficits. The small audiences this year were attributed to the long spell of bad weather, with intense heat and rainy evenings.

The local press declared general support of the policies of Oscar Hild, general manager. E. B. Radcliffe wrote in the Cincinnati Enquirer: "Cincinnati planned a six-week season of 36 performances at estimated cost of $188,000, an average of around $23,000 a week (little less, as a matter of fact). Toward this, it could look to the new Fine Arts Fund for $39,000 (the question of operation of this fund in this opera season emergency is not part of this story) as guarantee. This is a little more than 20 per cent of total estimated operating costs. The operating costs could have been covered by 78 per cent capacity business for a season with possible maximum yield of $240,000, if every seat were sold for 12 subscription performances at $8,000 capacity, and 24 at $6,000 capacity."

Comparisons were drawn between Cincinnati, with its season of grand opera, and St. Louis, now in a season of record attendance with light operas.

Season an Artistic Success

Certainly the Cincinnati season has been an outstanding artistic success, presenting an excellent repertoire and casts of singers hardly to be surpassed by any opera group anywhere.

The productions included Andrea Chenier (opening the special subscription series of six Sunday and Tuesday night operas on June 28), with Kurt Baum, Stella Roman, Francesco Valentino, Lloyd Harris, Carlo Tomanelli, Virgilio Lazzari, Thelma Altman, Anthony Marlowe and Margaret Harshaw, and Fausto Cleva (in his 14th year as principal conductor here). The season proper opened on June 26, with Carmen—Gladys Swarthout in the title role, and Ramon Vinay, Martial Singher, Josephine Tuminia, Wilfred Engelman, Jacqueline Caminita, Thelma Altman, Anthony Marlowe, and Mr. Cleva at the baton.

Salome with Varnay

One of the operas that commanded a near-capacity audience was Salome, in which Astrid Varnay gave a magnificent portrayal of the daughter of Herodias. It is rumored that at the Metropolitan Opera last season Miss Varnay took a rehearsal of this work in place of Ljuba Welitch, who made one of the sensations of the decade in the role. Miss Varnay is associated with portrayal of nobility and wounded virtue—Sieglinde, the Bruenhildes, Isolde and the like. Her sole excursion into the darker characters had been a striking performance as Ortrud. Some of the onlookers were skeptical of her powers as Salome, that "super-charged" assignment. But at the close of the rehearsal, she was enthusiastically congratulated.

Miss Varnay's Salome here was thrilling for its power and dramatic range. She draws the character as careless and innocent at first, then degenerating under infatuation for Jokanaan until, the fires of madness burned out, she sits holding the severed head, vacant-eyed and broken before her final destruction.

Andrea Chenier Revived

Another bright achievement in the opera's annals was the Andrea Chenier revival. The work of principals, conductor, and other musical elements merged into a performance of surpassing loveliness, set off with fine sets and costumes. The pastorale was sung by a group of girls from the Cincinnati Conservatory trained by Dimitri Onofrei.

Don Giovanni, revived after 18 years' absence from this repertoire, gave Italo Tajo the opportunity to establish his splendid gifts. Also among the personal successes was Winifred Heidt's beautiful and dynamic Dalila.

Citizens Rally to Support

During the week of suspense as to continuation or not, Cincinnati's citizens rallied to the cause. Meetings were held, the newspapers devoted columns of space to developments, and groups volunteered their help, including hundreds of teen-agers calling themselves the Operadets. Victory was cause for general rejoicing. For the week following restoration of the second half, the schedule held two performances of The Masked Ball; Carmen, with Winifred Heidt, Charles Kullman, Thelma Altman, Francisco Vanentino, with Cleva conducting; Lohengrin; Traviata, with Norina Greco, Richard Tucker, Francisco Valentino, Cleva conducting; and Aida, with Sara Menkes in the title part.

Further offerings were Trovatore, with Sara Menkes, Kurt Baum, Robert Weede, Margaret Harshaw, Virgilio Lazzari, Jacqueline Caminita, and Paul Breisach conducting; Salome, with Astrid Varnay, Frederick Jagel, Margaret Harshaw, George Czapliski, Thelma Altman; conductor, Thomas Mayer; on the same bill, a ballet, Life in Vienna, with Lydia Arlova, Lucien Prideaux and others. Faust, with Eugene Conley, Norina Greco, Italo Tajo, Wilfred Engelman, Thelma Altman; conductor, Breisach. Samson and Delilah, with Ramon Vinay, Winifred Heidt, Angelo Pilotto, Wilfred Engelman; conductor, Cleva. Aida, with Stella Roman, Kurt Baum, Margaret Harshaw, Angelo Pilotto; conductor, Mayer. Lohengrin, with Astrid Varnay, Frederick Jagel, Irene Jessner, George Chapliski; conductor, Breisach. Don Giovanni, with Sara Menkes, Irene Jessner, Josephine Tuminia, Eugene Conley, Italo Tajo; Breisach conducting. Boheme, with Stella Roman, Richard Tucker, Josephine Tuminia, Angelo Pilotto, Virgilio Lazzari; Cleva conducting. And Rigoletto, with Josephine Tuminia, Richard Tucker, Francisco Valentino, Virgilio Lazzari; conductor, Breisach.

RECIPIENT OF DOCTOR'S DEGREE . . . Oscar F. Hild (right) managing director of Cincinnati Summer Opera and president of Cincinnati Musicians Association, receives from Dr. Martin G. Dumler, vice-president of board of trustees of College of Music of Cincinnati, the hood and Doctor's Diploma symbolic of the honorary degree of Doctor of Music which the College bestowed on him in absentia at the commencement on June 9. (KLT Photos.)

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PHILADELPHIA

New Regime at the Dell Results in Vital Programs, Good Attendance

By SAMUEL L. SINGER
Philadelphia

ROBIN HOOD DELL has bounced back for its twentieth season, after abruptly closing midway last year. It is now "under new management" and refurbished both physically and in program policy.

Though Dimitri Mitropoulos as musical director and principal conductor maintained an artistic standard in 1946, '47 and '48 that needed no apologies as "summer concert fare," inept management added to public indifference swept the 1948 season under. Now, under the energetic guidance of Frederic R. Mann, manufacturer and amateur musician, who is acting as both Dell president and general manager, a new deal is evident.

On the physical side, Mann obtained a $50,000 appropriation from City Council—surely a feat in itself. New seats (the baseball park outdoor type) were installed in half the Dell, in place of the old benches that wouldn't let one sleep in comfort. The seats now rest on concrete instead of dirt or cinders, and concrete walks were built. The entire property, including the orchestra shell, was blessed with a new coat of paint.

Change in Policy

As to policy, Mann cut the season from seven weeks of four concerts each to six weeks, three concerts weekly. This eliminated the program on which Mitropoulos used to feature promising young American artists. Still remaining are two programs weekly with star soloists (one usually being of a popular nature) and an all-symphonic bill.

The subscription system was radically changed. Formerly, admission books were sold with coupons good at any concert in any quantity. Star events would take two coupons, lesser programs one coupon. This year two definite series were offered. The "Master" series contains a ticket for each of the twelve featured programs with star soloists; a "Symphonic" series contains a ticket for each of the six orchestral programs, at half the rate of the "Master" series.

This change in admission practice has acted to stabilize the size of the audiences, with attendance of at least 6,000 reported at nearly every concert. Naturally, tickets are sold for single events, and larger crowds have attested the popularity of such combinations as Melchior-Traubel-Wagner, Levant-Gershwin and Rubinstein-Tchaikovsky.

Emphasis on Soloists

Artistically, the emphasis is more than ever on soloists, with all due respect to the abilities of Leonard Bernstein, Vladimir Golschmann, Alexander Hilsberg and William Steinberg. Oftener than not, Mann is presenting two star soloists on a single program. This two-for-the-price-of-one is fine when singers can offer duets, or when Milstein and Piatigorsky can play the Brahms Double Concerto in addition to a solo concerto apiece. It means little when the union is artificial, as when William Kapell and Isaac Stern appeared.

The artistic level has slipped somewhat, in some of the concerts. The programs diligently avoid any semblance of novelty. Mitropoulos, along with the concert staples, introduced a number of pieces worthy of greater familiarity. This season, the nearest thing to an orchestral novelty was the Prelude to Khovantchina.

Tristan in Concert Form

The opening bill of the season was a concert performance of Tristan and Isolde, starring Melchior and Traubel with Bernstein conducting. "World premiere," the ads said. Presumably it was, in the able abridgment by Ernst Knoch which, naturally enough, presented all the highlights. It was a memorable evening. The vocalists showed they are unsurpassed in this music. Bernstein, in his Dell debut, projected the Wagnerian score with intensity of feeling and subtlety of expression.

The next night Bernstein was an adept conductor-soloist in Beethoven's First Piano Concerto, and gave a forthright, perspicuous account of the Shostakovich Fifth Symphony. His all-too-short podium tenure ended as he accompanied Piatigorsky and Milstein. The 'cellist played the Saint-Saens A minor Concerto, and the Bruch G minor won the toss of Milstein's three-sided coin (Mendelssohn and Tchaikovsky are on the other two sides). Both players were in good form.

A young virtuoso who displayed gratifying evidence of maturing musically is William Kapell, heard in "the" Rachmaninoff Concerto (No. 2, of course) under Golschmann's baton. Kapell made one forget jukebox echoes with his deeply felt interpretation and beauty of tone. Isaac Stern was a good running mate that night, in the Mendelssohn Concerto.

Headliners Appear

Two other pianists of some repute packed them in. One, Artur Rubinstein, at a Dell performance some years ago, for the only time in this reviewer's memory made the Tchaikovsky Concerto No. 1 mean something musically as well as technically. And after this season's record crowd had been routed by rain, the next night Rubinstein repeated his previous feat. Oscar Levant scored in a Gershwin program, playing the Concerto in F, R. in B., and a flock of encores.

James Melton and Dorothy Sarnoff, singing opera and light numbers, were both applauded. Melton should have avoided Wagner, and Sarnoff was at times flat. Much more successful were Jan Peerce and Patrice Munsel. Peerce's voice had color and power. Patrice revealed that she is no longer a "prodigy soprano" but one of increasing musicianship and ability.

Steinberg directed the Brahms Fourth and Dvorak New World with insight and clarity. Paired with the Brahms was a handful of Strauss waltzes in which both Steinberg and the Dell orchestra also shone.

The season's schedule also listed Sigmund Romberg in his annual program, Duke Ellington in his Dell bow, and Alexander Hilsberg conducting the final two weeks, with Heifetz, Iturbi, and Warren and Steber.

Presser Gift to Students

Dr. James Francis Cooke, president of the Presser Foundation, for the second year has presented $10,000 to the Philadelphia Orchestra Ass'n. for the purchase of nearly 6,000 seats to its Friday afternoon and Saturday evening concerts at the Academy of Music, which will be awarded on a competitive basis to pupils of schools featuring music in Philadelphia and its suburbs.

Ormandy Re-engaged For Three Years

Eugene Ormandy, music director and conductor of the Philadelphia Orchestra, will remain in his present position until at least 1954, according to announcement from Orville H. Bullitt, president of the orchestra. Mr. Bullitt said that this offer, a three-year extension of the conductor's contract, was in recognition of his achievements in developing the orchestra and his contribution to its international prestige, as exemplified in the success of the recently concluded British tour. Mr. Ormandy cabled his acceptance from Switzerland, where he is taking a holiday in the summer months except for conducting two concerts in Stockholm. On Oct. 7 he will open the 50th season of the Philadelphia Orchestra, which he has led for the past 13 seasons.

Duluth Symphony's Schedule

The Duluth Symphony Orchestra, Joseph Wagner, conductor, has announced plans for its 1949-50 season, which opens Oct. 30. The season calls for seven concerts instead of six in the regular subscription series. Soloists will be Yehudi Menuhin, Carlos Salzedo, Jesus Maria Sanroma and Bernhard Weiser. The final concert will offer Verdi's Requiem, with a combined chorus from the University of Minnesota (Duluth Branch) and the Superior (Wis.) State Teachers College. Soloists for the Verdi Requiem are to be announced. On Oct. 14, the orchestra plays a special Minnesota Centennial concert in celebration of the 100th anniversary of the state, featuring compositions by Minnesota composers. Scores are now in the hands of the judges. On July 4, Mr. Wagner appeared as guest conductor of the Havana Philharmonic in a program made up entirely of American compositions. July 12, Mr. Wagner left for Europe to conduct in the Scandinavian countries, returning to America about Oct. 1. The Duluth Symphony will open its season Oct. 30.

Library of Congress Gets MSS.

WASHINGTON, D. C. — The Gertrude Clarke Whittall Foundation Collection has acquired musical autographs for the Library of Congress, including Haydn's String Quartet in E flat major, Op. 64, No. 6, Mozart's G major Violin and Piano Sonata (K. 379), the Violin Sonata by Schubert, Op. 137, No. 2 (last movement lacking), and three Brahms items—Trio for violin, horn, piano, Op. 40; Trio in C major for violin, cello, piano, Op. 87; and String Sextet in B flat major, Op. 18—also correspondence between the last composer and Hermann Levi, conductor, comprising 121 documents.

The material was formerly owned in Vienna by the late Oscar Bondy, whose widow, Mrs. Elizabeth A. Bondy, recently presented to the Library twelve pen and ink drawings by an anonymous artist and other material relating to Paganini.

Odnoposoff in Latin America

In July Ricardo Odnoposoff, violinist, appeared as soloist with the symphony orchestras in Maracaibo, San Cristobal, Rubio, Cucuta, Medellin, Trujillo and Caracas. In addition, Mr. Odnoposoff is teaching and has two weekly radio programs in Venezuela, one sponsored by Chesterfield cigarettes and the other is government sponsored.

Microphone Notes

Virginia Lamb, soprano, and Louis Rocca, baritone, were heard on Manhattan Spotlight over WBCB.

A recent guest on This Is Broadway (CBS) was Adi Bernard, pianist, appearing with Clifton Fadiman, Helen Hayes, George S. Kaufman and Abe Burrows.

Loretta and Murray Dranoff, duo-pianists, were heard in a recital over WNYC on June 19.

Elena Nicolaidi, soprano, sang the first broadcast performance of Erinaki, a Greek folk song arranged by Constantine Callinicos over the Carnegie Hall WJZ network program on June 26.

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MUSICAL JOTTINGS . . .

The ashes of **Busoni** were reported unburied by **Dr. Friedrich Schnapp,** editor of the composer's letters to his wife and musical adviser to the Hamburg Radio, who said that he rescued the urn containing them in 1943 from a column that burst open during an air raid in a Berlin cemetery. . . .

Claudio Arrau, who recently visited his native Chile to be with his mother on her 89th birthday, received a decoration from the Minister of Education on stage after playing a free concert for 11,000 school children. . . . A daughter was born to **Mrs. Joseph Laderoute** in Concord, Mass.; mother is former Elizabeth Sears of Boston, and father is the Canadian tenor of the N. Y. City Opera Co. . . . **Alfredo Salmaggi** received a scroll of honor from the National Association for the Advancement of Colored People because of the many artists of that race who have appeared in his opera productions. . . .

Serge Koussevitzky, speaking to a Tanglewood audience, warned that modern America was in peril of returning to "jungle music" and again urged establishment of a Federal Department of the Fine Arts. . . .

Richard Strauss has been made an honorary member of the Vienna State Opera. . . . Historic Williamsburg, Va., gave a summer series of three outdoor concerts in Matoaka Amphitheatre in July, including a recital by **William Haaker,** pianist, and two concerts by the Virginia Orchestra under his direction. . . .

National convention of the American Society of Piano Technicians, meeting in Minneapolis in July, was partly stumped by a "recognition test" to identify three types of instrument—spinet, studio upright and regular upright—all played behind a curtain. . . . House Beautiful magazine devoted article in June issue to the American Music Conference manual, Moving Ahead with Music, written by **George Marek** under name of Richard Williams. . . .

Carl Brisson, Danish-born American singer, was knighted by **King Frederik IX** during an audience at the Castle of Graasten, the royal summer residence, when he was awarded the Cross of the Order of Dannebrog. . . .

The town of Migliaso in Switzerland, where **Sigrid Onegin,** renowned contralto, passed away several years ago, dedicated the late singer's home as a memorial. . . . Symphonic suspensions in the U. S. include the **Portland (Ore.) Symphony,** whose directors voted to skip a year in order to promote a successful season in 1950-1; and the **Columbus (Ohio) Philharmonic Orchestra,** which has a deficit of $65,000 after eight years of activity; group plans reorganization and to refund subscriptions. . . . **Blanche Thebom,** "Met" contralto, had conferred upon her the Swedish Pioneers Centennial Gold Medal for her aid in the celebration of that organization in the U.S. last year. . . . **Leonard Warren** opened the season of the Mexican National Opera in Rigoletto. . . .

Columbia Univ. has commissioned **Henry Cowell** and **Paul Nordoff** to compose operas for the next two years' festivals of modern music there under auspices of the Alice M. Ditson Foundation. . . . The Koussevitzky Music Foundation has offered a $1,000 grant to **Virgil Thomson** to compose an opera. . . . **Douglas Moore,** on a sabbatical leave from Columbia, is working in Rome on an opera, too, with libretto by **Arnold Sundgaard,** based on the novel, Giants in the Earth, by **Roelvaag.** . . .

The **Edinburgh Festival,** stating that none of the works received in its contest for a symphonic work last year measured up to requirements, is offering the prize again in a competition which is to close on Dec. 1 of this year. . . . **Nat'l Ass'n of Music Merchants** opened convention attended by some 7,000 delegates, July 25, in New York. . . . **Laszlo Halasz,** director of the N. Y. City Opera Co., is said to be negotiating for rights to first American production of Danton's Death, opera by **Gottfried von Einem.** . . . **Jose Iturbi** and his sister **Amparo** gave the first concert, July 30, in the Intervales Stadium at Lake Placid, N. Y., usually used for winter sports. . . .

The New Orleans Opera, with **Walter Herbert** as general director and **Lothar Wallerstein** as stage director, will present double bill of Salome and Petrouchka, as well as Andrea Chenier, Masked Ball, Manon, Aida, The Barber, and an opera to be announced. . . . **Dean Dixon** is the conductor for the chamber orchestra concerts at the Yaddo Festival in the fall. . . . **Nell Rankin,** young contralto from the U. S., is to sing Ortrud with the Zurich Opera this season. . . . Another American booked for Europe is **George London,** of Hollywood, Cal., 28-year-old bass-baritone, engaged by Vienna State Opera. . . . **Jerome Weidman** is the new ballet director and choreographer for the N. Y. City Opera Co. The company will visit Milwaukee for the first time this fall and give its second regular season in Chicago, Nov. 23 to Dec. 28. . . .

Honorary degrees are blossoming. . . . **Dame Myra Hess** received another one recently when the Mus. D., *honoris causa,* was awarded to her by Cambridge University. . . . **Fabien Sevitzky,** conductor of the Indianapolis Symphony, was given a doctorate by Wesleyan Illinois University, and is to lead the San Diego, Cal., Symphony in four concerts at Balboa Park in August. . . . **Margaret Truman** will be the soloist at the opening concerts of the Buffalo Philharmonic Orchestra, Nov. 13 and 15. . . . The Trapp Family announced the engagement of **Martina Trapp** to **Jean Dupire,** of Montreal, a horticulturist. . . .

Eugene Conley, tenor, has been engaged for the "Met" in the coming season after his recent appearances in London, Milan and elsewhere. . . . **Waldo E. Cohn,** a bio-chemist, conducts the Oak Ridge Symphony and plays first cello in the Knoxville, Tenn., Symphony, under **David Van Vactor,** which has raised its budget threefold (to $40,000) for the coming season. . . . **Brigham Young Univ.,** at Provo, Utah, is holding its 11th annual music festival until Aug. 8, presenting **Mozart's** youthful opera Bastien at Bastienne, **Menotti's** The Medium, and concerts by the **Paganini Quartet.** . . . **Frederick Jagel** has added to his repertoire the role of Tristan, which he sang first with the New Orleans Opera last season and was to repeat at the Cincinnati Summer Opera in July. . . .

Albert Morini, N. Y. concert manager, said recently in Stockholm that he was conducting negotiations to bring the Swedish Royal Opera Company for a tour in the U. S. next April. . . . Yale University Glee Club, touring Europe under **Marshall Bartholomew,** is visiting England, France, Holland, Denmark, Sweden, Finland, Norway and Germany. . . . **Ross Parmenter,** of the N. Y. Times, and **Robert Bagar,** of the World-Telegram, were presented with awards by the Music Lovers League, Inc., for their "constructive criticisms." . . .

Ezio Pinza has been engaged for musical roles in the movies by M-G-M for three years and his fee on a per-picture basis is reported to be a record one. . . . **Paul Chandler Hume,** music editor of the Washington Post and former music director of Station WINX, will wed **Ruth Ann Fox,** writer and college lecturer. . . . Production of Fledermaus in Verdun near Montreal held up recently because **Nana Gollner** and **Paul Petroff,** dancers, were reported detained on U. S. side of the border. . . .

Musical overtones accompany announcement of the engagement to wed between the **Earl of Harewood** and **Marion Stein,** pianist-daughter of **Erwin Stein,** Austrian writer on music and member of firm of London publishers; couple said to have been introduced by **Benjamin Britten** at the Aldeburgh Music Festival. . . .

A recital given by **Joseph Battista,** pianist, at Grey Rocks, home of **Mrs. Guy Patterson Gannett** in Portland, Me., raised $600 to launch the fund of the Olga Samaroff Foundation, Inc., to aid talented young keyboard students. . . .

Australia Hears Domestic Symphony

SYDNEY, N. S. W.—The Russian-American pianist, Aleksandr Helmann, who is well known in the United States, played the Third Rachmaninoff Concerto in a concert under the direction of Eugene Goossens. His reading was rather temperamental, but fascinated the audience by beauty of tone and virtuoso pianism.

On this program was also the first performance in Australia of Richard Strauss' Symphonia Domestica. The fact that its hearing here was so long delayed (it was written in 1903-4) is probably owing to the fact that such a bravura work requires long rehearsals and most concerts here, until the advent of Goossens as regular conductor of the Sydney Symphony Orchestra, had been given by guests. The performance showed the rapid development of Australian symphonic music. A. S.

Who's News in Concert Promotion

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Lemonade Opera Company in Down in the Valley by Weill

Some of the most interesting events in music take place off the main stem. In opera it was the enterprising young institution of the Lemonade Opera, under the imaginative guidance of Max Leavitt, which in its small theatre in Greenwich Village had the privilege to acquaint the New York audiences with one of the most important recent operatic achievements—Kurt Weill's folk opera, Down in the Valley, with libretto by Arnold Sundgaard.

The plot grows from the story of the folksong Down in the Valley. It is the ancient tale of two lovers who are not allowed to marry due to circumstances beyond their control. This has tragic ramifications, which lead to murder and the death on the gallows of the unfortunate lover.

The music of this ballad is the *leitmotiv* of the opera, which in addition utilizes other folklore, including The Lonesome Dove, the Little Black Train, Hop up Ladies, and Sourwood Mountain. The work employs soloists, dancers and chorus. The orchestral score, in a most sensitive arrangement for two pianos by Paul Aron, is played with great effect by Phyllis Rappeport and Antoinette Vigliotti.

Intended primarily for non-professional groups and premiered at the University of Indiana in 1948, the opera again shows Kurt Weill as one of the daring innovators of this species of musical drama, which owes to him an earlier shot in the arm through his version of the Beggar's Opera. Again a new and original approach opens vistas to new operatic developments, which augurs well for the growth of an American folk-opera of strong dramatic musical potentiality. Simple as the tale and the musical basis are, Mr. Weill has endowed the score with the skill and the craftsmanship of his great dramatic talent. His music is packed with drama, but is also, where required, of moving simplicity and lyricism. The construction of the ensemble scenes, especially the opening and closing choruses and the dance music are of exciting impact.

Performance Appeals

The performance given to the work by the Lemonade Opera deserves respect. Besides Leavitt's staging, Allen Waine's choreography and Arthur Frantz's musical direction did honor to this newest effort of the company. Of the singers, Robert Goss as the leader displays his fine vocal training and impressive histrionic ability. Howard Jarrat as Brack Weaver, and Nancy Kendall as Jennie are the unfortunate lovers. They sang with conviction and genuine feeling. As Thomas Bouche, the villain, Lewis Brooks was convincing as was John Dean as Jennie's father, a speaking role. With the other ensemble participating wholeheartedly, the evening was a huge success.

Preceding the Weill opera was a revival of Humperdinck's Haensel and Gretel, with Peggy Lee Whiting, Morris Gesell, June Gallaher, Robert Goss, and Ruth Kobert in leading parts. This found the same appreciative audience it had when first performed at the same place last season. H. W. L.

PASSED AWAY

VITEZSLAV NOVAK, 78, eminent Czech composer, died at his summer home near Prague on July 18 of heart disease. One of the most important musical figures of his country, Novak from 1909 to 1920 was a teacher at the Prague Conservatory, and later professor at the Czech Conservatory, of which he was rector until 1922. A prolific composer, he produced four operas, ballets, symphonic poems and other orchestral works, a Piano Concerto, a quantity of chamber music, many works for piano, chorus and songs. His Slovakian Suite was well known. In 1945 he was decorated with the title National Artist. His pupils included a whole generation of modern Czech composers.

HERMANN WEIL, 73, baritone, a leading member of the Metropolitan Opera from 1911 to 1917, was drowned in Blue Mountain Lake, N. Y., on July 6. Mr. Weil, who was spending a vacation at the resort with his wife and sister, apparently fell from an outboard motor boat, which was later found circling in the lake. Mr. Weil's opera debut was made as Wolfram in Freiburg in 1901. He sang in Brussels, Amsterdam, Milan and London; at the Bayreuth Festivals from 1909 to 1912; and made his Metropolitan debut as Kurwenal in the fall of 1911. Noted for his dignity and sonority of voice, Weil also sang in New York the roles of Telramund, Wotan in Walkuere and Rheingold, The Wanderer, Wolfram, Sachs, Von Faninal, The Sprecher, Amfortas, and Lysiart in Euryanthe. Besides his wife a son, Robert, survives.

RICCARDO PICK-MANGIAGALLI, 67, noted Italian composer, died of pneumonia on July 8, a Milan dispatch reported. He was best known for his ballets and orchestra works, and his style had modern elements with stress on contrapuntal writing. A native of Strakonitz, Bohemia, he studied at the Milan Conservatory with Appiani and Ferroni. Among his five ballets, Il Carillon Magico was performed at the Metropolitan in the regime of Gatti-Cazazza. Other ballets were Il Salice d'Oro, Sumitra, Mahit and Casanova a Venezia. His opera Base e Bote, to a libretto by Arrigo Boito on folk themes and written in Venetian dialect, was performed at the Rome Opera in 1927. He had also written Sortilegi, symphonic poem for piano and orchestra; Notturno e Rondo Fantastico; Due Preludi; Quattro Poemi; Piccola Suite; Preludio e Fuga; Scene Carnavalesche, all the latter for orchestra, as well as chamber music and vocal works.

RUBY DAVY, 66, Australian composer, pianist and conductor, passed away in Melbourne on July 13. Born in South Australia of English parents, Dr. Davy studied at the University of Adelaide, and was an Associate of that institution, a Fellow of Trinity College of Music, London, and of the Victoria College of Music. Her works included choral and orchestral music. She had also set Maeterlinck's Sister Beatrice. Dr. Davy visited the United States about twenty years ago.

FRITZ HART, 75, conductor emeritus of the Honolulu Symphony Orchestra, and previously conductor of the Melbourne Symphony, died in Honolulu on July 9. A native of England, he came to Australia in 1912 and served as director of the Melbourne Conservatorium.

MAURICE D'OISLY, 66, British operatic tenor, died in London on June 18. He was a pupil of Noel, Matthay and Frederick King, made his debut at Covent Garden in 1909 as David in Meistersinger, sang with the Beecham Opera Company in 1910, 1915-20, and later with the Quinlan Opera Company. He was a professor of singing at the Royal Academy of Music.

WALTER BUTTERFIELD, 73, music educator, died at Bangor, Me., on July 18. Born in Norwich, Conn., he was educated at the New England Conservatory, and served as director of music in public schools of Portland, Me.; Manchester, N. H., and Providence, R. I. Dr. Butterfield had taught vocal music at Cornell, Rutgers and New York Universities, was director of the voice department at the Eastern Music Camp, Sidney, Me., and at one time president of the Music Educators National Conference. His widow and a brother survive.

A. MADELEY RICHARDSON, 61, organist and composer, professor of composition for 27 years at the Juilliard School of Music, died in New York on July 23. He was born in England, educated at Keble College, Oxford, and at the Royal College of Music, London, becoming a Fellow of the Royal College of Organists, and in 1897 organist of Southwark Cathedral. In 1912 he was invited by the late Dr. Frank Damrosch to join the faculty of the Institute of Musical Art in New York. He retired from teaching a decade ago. He published works on organ accompaniment, fugue and other theoretical subjects. Three daughters survive.

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(*Continued from page 8*)

Members of the San Francisco Symphony donated their services (by means of the Recording and Transcriptions Fund of the American Federation of Musicians). Herbert Jan Popper conducted and Ludwig Altman, who introduced a masterly arrangement of the Wolfgang Graeser orchestration, was heard at the organ. The vast opus of fifteen fugues and four canons proved profoundly impressive.

This program was an important part of the Regional (California, Arizona and Nevada) Convention of the American Guild of Organists whose meetings included organ recitals by Ethel Sleeper Brent, Ralph R. Travis, Virgil Fox, Herbert B. Nanney, Rev. Robert F. Hayburn, and Harold Mueller. Lecturers were Dr. Manfred Bukofzer, Dr. Warren B. Allen, Leonard B. Martin, Stanley W. Williams, Dr. Leslie P. Spelman and Rev. Arthur W. Farlander.

Bruckner Mass Sung

Bruckner's Mass in F minor by the San Francisco Municipal Chorus and soloists Franziska Weiss, Carol Siegert, Marian Cornish and Robert Vinson, was given at the First Congregational Church, Dr. Hans Leschke conducting.

Musical Artists of America, under the management of H. M. Tipton, sponsored two concerts at the Twentieth Century Club, Berkeley. The artists heard were Charles Harmon, baritone; Lloyd Sharp, pianist; Edwin McDonnell, accompanist; Carol Mills Castner, violinist; and Katherine Ettinger, soprano.

Student Activities

Elizabeth Simpson, in an annual recital at the Berkeley Women's City Club, presented a group of talented young artists, including Roxanna Chew, 13-year-old pianist. Symeta Euper, Mary Barbis, Violet Caldwell, Margaret Sampson, Alsona Chun, Walter Rose and Floyd Everett Sharp also appeared on the June 19 program.

Ross McKee's Music and Arts Institute awarded a full-time summer school scholarship for study with Frieda Hempel, artist-coach, to Pauline-Marie Pappas. Part time scholarships were given Jeanette Larson, Jean Burlingame, Dorothy Ohannesian, Jo Ann O'Connel and Donna Lew. Music critics of the metropolitan newspapers and Musical Courier representative acted as judges.

Michael Rabin, 12, Wins 10th Stillman Kelley Scholarship

Michael Rabin, 12-year-old violinist of New York City, competing against 31 young musicians under the age of 17, recently won the 10th annual Edgar Stillman Kelley Junior Scholarship of the National Federation of Music Clubs. The son of George Rabin, a violinist in the N. Y. Philharmonic-Symphony, the young artist will receive $250 tuition annually for three years, if his rate of progress justifies annual renewal of the scholarship. The finals of the auditions, representing six Northeastern States, were held in Chicago, with Mrs. Gaillard B. Fuller, of Loudonville, O., national chairman of auditoins for the NFMC, in charge. Mrs. Royden J. Keith, National President of the NFMC, and Mrs. Charles Pardee, president of the Illinois Federation, both of Chicago, assisted. The judges included Amy Neill, of Winnetka, Ill., concert violinist; Robert Macdonald, organist of the Church of the Atonement, Chicago, and accompanist for many noted artists; Ida Krehm, pianist, who won the 1937 Young Artist Auditions of the NFMC.

The scholarship winner originally began piano study but at 7 took up the violin with his father, and soon with Ivan Galamian, of the Juilliard and Curtis faculties, with whom he is now studying.

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IN SCHOOLS and STUDIOS

EIGHTEEN STUDENTS WERE AWARDED BACHELOR OF MUSIC DEGREES at the 24th graduation exercises at the Cleveland Institute of Music, on June 9. L. to r. (front row), Patricia Hill, flute; Georgeanna Beaver, violin; Charlotte Pivonka, Betty Jane Osterland, Faith Moes, Geraldine Kullman, voice; Marguerite Gilbert, piano; (back row), Fred Rosenberg, Sebastian Campesi, Joseph Colucci, violin; Benjamin Bajorek, voice; James Parnell, French horn; Joseph Wilson, voice; Maurice Hollander, piano; Charles Kuestner, voice; Charles Mallett, Frederick Koch, piano; Rico Pallotta, theory. A Master of Music degree in piano was awarded to William Kurzban. (Photo by H. Hewett.)

Colorado College Presents Contemporary Music

COLORADO SPRINGS, COLO.—Colorado College presented a concert featuring compositions of four eminent contemporaries, Edward T. Cone of Princeton University; Ernst Krenek; Carl Fuerstner of the Eastman School of Music; and George Barati. Five works for viola were included, dedicated to and performed by Ferenc Molnar, solo violist of the San Francisco Symphony, who is on the faculty of the Colorado College summer school. The four composers were present, and, except for Mr. Barati, were at the piano for their works.

The program opened with Rhapsody for Viola and Piano by Mr. Cone, distinguished by its romantic flavor and a fascinating piano final movement. Mr. Krenek performed his own Fourth Sonata for Piano, as well as accompanying Mr. Molnar in the Sonata for Viola and Piano written in 1948. After the intermission, Mr. Fuerstner accompanied Mr. Molnar in Pavane and Marcietta for Viola and Piano. For the Barati number, Nicolas Slonimsky accompanied Mr. Molnar.

The performances of the artists, the response of the audience and the merits of the music combined to make this concert a definite success. The general reaction proved conclusively that contemporary music has an audience here, eager and willing to listen, and it was felt that the College, by sponsoring the program, contributed toward the progress of art by giving hearing to contemporary scores. M. B.

Two Fischer Pupils In Promising Careers

One of Ester Fischer's prominent artist-pupils is Leonne Hall, soprano. Miss Hall made her debut at Kimball Hall, Chicago, sang a season with the Los Angeles Civic Light Opera, came east with Song of Norway and appeared in that show for two seasons. She sang in Beggar's Holiday, the Ellington adaptation of Beggar's Opera, and, following this, made a 16 weeks' concert tour with Sigmund Romberg, climaxed by an appearance with the Philadelphia Orchestra and in New York at Lewisohn Stadium. Miss Hall has finished seven weeks of singing in The Red Mill at Milburn, N. J.

Sylvia Nesson, soprano, also from the Fischer studio, has appeared in and near New York in concerts of Lieder, oratorio and opera music, and as an interpreter of new music by Israeli composers. She is soloist at the Temple of the Society for the Advancement of Judaism, and has sung before the Jewish Music Forum, and given a concert of liturgical music at Earl Hall, Columbia University. Miss Nesson is an auditions winner of the New York Singing Teachers Association, and appeared in recital as a result; she also won the Young American Artists Award sponsored by the Brooklyn Institute of Arts and Sciences, and was presented under these auspices in recital at the Brooklyn Academy of Music. In New York she has given recitals at Carnegie Recital Hall and Times Hall.

Edna Beatrice Bloom Students Active

Beth Ferro, soprano, sang the lead roles of Santuzza and Aida with the Opera des Artistes in New York and a performance of Cavalleria Rusticana with the same company at the Manhattan Beach Veteran's Hospital in Brooklyn. She is currently soloist with the Christ Church in Brooklyn. Anita Garrett sang Mimi with the Opera des Artistes at St. Alban's Veteran Hospital and had numerous concert engagements throughout the season.

The role of Iolanthe was taken by Phyllis Match in performances with the Gilbert and Sullivan Players in New York. Barbara Abram was heard in recital in the metropolitan area. Nancy Lytell, contralto, after a busy season in Los Angeles, returned this month to sing at New Haven, Conn.

Barbara Abram, Arlene Dennis, Illean Krim, Gloria Rose and Rhodann Simmons were listed for leading roles in a Brooklyn High School operatic concert. Marlene Belman was guest soloist at the New York Wanamaker Concert Salon. Marguerite Fischler and Lorraine and Rhoda Wiman have completed a busy season of club engagements. Ruth Block filled concert engagements in Manhattan and Brooklyn. Brana Fredricks, young coloratura, has now been accepted by one of the leading music schools in New York for career promotion.

Edith Nakano, soprano from Hawaii, who gave a recent recital in Brooklyn, is currently filling summer engagements.

All are from the studio of Edna Beatrice Bloom.

International Music Olympiad For Salzburg

SALZBURG, AUSTRIA. — An International Music Olympiad for competitors of all nations, professional and amateur, is announced for Salzburg, beginning 1950, to take place in a four year cycle. The first three years will cover competitions in vocal music, solo and choir, first year; instrumental, solo and ensemble, the second year; church music, dance and dance music, third year; musical composition, fourth year. All countries wishing to send competitors will appoint a delegate to the committee which will meet regularly in Salzburg, beginning this year between Aug. 22 and 29.

Cleveland Institute Fall Plans

CLEVELAND.—The Cleveland Institute of Music, Beryl Rubinstein, director, announces three terms for 1949-50, Sept. 19 through Feb. 4, Feb. 6 through June 17, and the summer term, June 26 through Aug. 4. The school offers instruction in all branches of applied music from the preparatory department through courses required for Bachelor of Music and Master of Music degrees; there are also courses for special students. Certificate of Graduation may be received after four years of applied music and theoretical subjects. The Artist Diploma is not an academic degree, and the ruling is that only performers of extraordinary ability may receive it after complying with strict requirements.

Examinations for scholarships are held annually in the early part of May. A number of partial scholarships are awarded by examination. A prize of $25 is awarded each year by the Alumni Association of the Institute to the full-course student having the highest average in all studies. The Institute maintains a Teachers Placement Bureau for its graduates. Ward Lewis is dean of the faculty, and Mrs. Franklyn B. Sanders, director emeritus.

Peabody Offers Scholarships

BALTIMORE.—Reginald Stewart, conductor of the Baltimore Symphony and director of the Peabody Conservatory of Music, has gone to Guatemala and Mexico to conduct concerts and give a piano recital in Guatemala which will be broadcast.

Scholarship examinations in string instruments will be held at the Conservatory on Sept. 20. Scholarships are offered in violin, viola, cello and double bass. Among the judges will be William Kroll, faculty member. Winner of the violin scholarship will receive instruction from Mr. Kroll, leader and first violinist of the Kroll String Quartet. Applications should be mailed to the Conservatory by Sept. 5.

Spinoza Paeff, violist and musicologist, has been appointed principal violist of the Baltimore Symphony and viola instructor at the Peabody Conservatory. Haven Hensler, specialist in music theory, at the opening of the 82nd Peabody season on Sept. 29 will join the school music department to teach sight-singing, ear-training, harmony, keyboard harmony and dictation.

Mannes School Adds Opera Course

An opera training course for singers without previous opera experience will be inaugurated at the Mannes Music School for 1949-50, in addition to the more advanced Opera Workshop. Addition to the Mannes faculty for the coming season include Roman Totenberg, violin; Vittorio Brero, violin; Rolf Persinger, violin and viola; Luigi Silva, cello; Reginald Kell, clarinet; Philip Kirchner, oboe.

The school is offering scholarships to qualified students to study with the new faculty members.

Starikoff Students in Recital

Ireyne Starikoff, pianist and pedagogue, presented her students at Steinway Concert Hall. A group of junior pupils—Harriett Felshman, Dolores Samalin, David Caneles and Sondra Samalin—showed musicality, technique and excellent schooling. Judith Ganeles (seven years old), Eleanore Eigen, Claude Jonnard, Arlene Fenichel, Martha Samalin acquitted themselves well. Martha Samalin joined Miss Starikoff in a four hand performance of Poulenc's Sonata. Lecuona's Malaguena in a two-piano version was played by Miss Starikoff and Arlene Fenichel. Miss Starikoff appeared as soloist in Chopin, Debussy and Albeniz pieces, and closed the recital with a brilliant performance of Saint-Saens' Concerto No. 2, Arlene Fenichel accompanying at second piano. B. G.

IN MEMPHIS . . . The Hans Barth Refresher Course in Memphis, Tenn., attracted nearly 100 teachers from 10 states. The one at Durham, N. C., had 90 enrollments. The three courses after Memphis are in Chicago (Aug. 4 through 11), New York (Carl Fischer Concert Hall, Aug. 15-23) and Providence, R. I. (beginning Aug. 25). (Photo by Poland Photographers.)

Barth Offers "Refresher" Courses

The Refresher Courses for piano teachers which Hans Barth has scheduled for Carl Fischer Concert Hall, Aug. 15-23, consist of Course A and Course B. It is reported that most of the teachers who took the first of these last summer are already enrolled for Course B this year. The first four days are devoted to Course A. On Aug. 15 Mr. Barth will discuss how to play and teach the 25 branches of technic; how to make technic interesting; the four touches; a new, secure and pleasant way to memorize. Aug. 16: the use of colored crayons in teaching dynamics; how and when to teach both legato and staccato pedaling; continuation of the 25 branches of technic; how to become a good sight reader; how to determine the grade of a piece. Aug. 17: how to teach the beginner, both child and adult—new material; six kinds of scales, and when and how to teach them; teaching material, including sight reading books, six handed, and two piano pieces; 15 ear training exercises; a new and pleasant way to teach keyboard harmony. Aug. 18: stage fright, and how to cure it; how to teach the pre-school child, with 25 games described; question and answer session; how to bring out individual interpretation; how to make classics enjoyable to children; how to avoid hesitation and stumbling.

Course B begins Aug. 19, and the first day's discussions comprise: how music written for the harpsichord should be played on the piano and why; how to play and teach the music of Scarlatti, who wrote mostly for the harpsichord; a secure way to memorize Bach; should easy Bach compositions be pedaled: how to interpret Bach compositions; how to practise Bach; the difference between the tempered and the natural scale. Aug. 20: the 165 moods used in the playing of master compositions; how to teach phrasing, pedaling and interpretation in Haydn; analysis of detail and melodic outline when playing Mozart; what Beethoven wrote over one of his sonatas and how it should influence our interpretation of his great master works; how to memorize and pedal Beethoven; analysis of some important Beethoven sonatas; order of difficulty of the Beethoven sonatas. Aug. 22: how much, and how to practise technic; how to practise a piece that is memorized; how to divide practise time for memorizing, technic, pedaling, interpretation, tone production and phrasing; how to practise for speed; the importance of tone production in Schubert; an easy way to explain rubato—how to teach rubato in Chopin; how to teach Chopin's easier compositions; analysis of some of Chopin's more difficult compositions. Aug. 23: some little known Schumann compositions in the early grades; how to practise and interpret Liszt's compositions; the easiest Brahms compositions and how to teach them; how to play and teach some of the easier compositions of Debussy; some little known works of MacDowell and Grieg; how to pedal and play the moderns; some easy modern compositions; pointing out the difference in the interpretation of the classics, the romantics, and the moderns; how to teach three phases of music.

Alberti in Houston, Salt Lake

Solon Alberti, for his 18th summer teaching schedule in the West and South, is holding two-week sessions in Houston and Salt Lake City. The first two weeks of June were spent in the Texas city, where the teaching schedule was arranged by Lillian Cooper, who has worked with Mr. Alberti for some years and who is director of music in Houston's First Evangelical Church. There was a waiting list of the city's teachers and church soloists; among those who studied with Mr. Alberti was Bettye Hairston, one of the leading singers in the Student Prince production which John Brownlee was directing there.

The last two weeks of August find Mr. Alberti in Salt Lake City for his sixth successive summer. Here singers associated with the New York pedagogue include John Marlowe Nielson, a leading local teacher who has a private studio and also teaches at the University; and LuCretia Ferre, soprano, singing two television shows a week, booked for a recital in Mesa, Ariz., this month, and soloist on three programs to be given in Utah with a radio orchestra; Bruce Isaacs, tenor, and William Birk, bass, in summer church positions.

Among other singers from the Alberti roster are Jan Eaton, soprano, singing at the Roxy Theater and understudy for the soloist; Rose Mary Stevens, mezzo-soprano, heard on the Trinity Radio Hour each Sunday; Homer Donohoo, tenor; soloist on Thursdays on television's WABD; William Gordon, bass, engaged as a staff member of WNEW; and Sam Bronson, baritone, winner with his Greenwich Village Male Quartet in a city-wide contest held in Central Park Mall which has resulted in radio and television appearances.

Bellini Artists Heard

News from the studio of Renato Bellini lists the Pittsburgh (Pa.) Merry Widow production for Dorothy MacNeil, New York City Opera soprano; a lengthy concert tour for Margaret Harshaw, of the Metropolitan Opera; Ernest MacChesney, just returned from Pittsburgh Operetta, engaged for the Pagliacci performances with the Charles L. Wagner Opera; Gertrude Ribla, now in Italy, returning for a fall opera tour; Josephine Antoine, currently singing in the middle west; John Lombardi, baritone, in California for television, radio and concerts; Maria Di Gerlando, followed her June 15 Carnegie Hall debut with a series of summer engagements; Tito Schipa, who coached for many years with Mr. Bellini, on tour in South Africa and Lucille Cummings, heard on the Telephone Hour, July 25. The New York studio will be closed during August while Mr. Bellini is in California devoting his time to intensive work in composition.

(Other School and Studio News, pages 32, 33 34.)

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PICKUP CHATTER

Pre-eminent among recent releases are two sets of music by an English and a French composer. Vaughan Williams's Symphony No. 6 has had a few American hearings since its introduction at Tanglewood last year, but the Debussy Jeux, written in 1913 for the Diaghileff ballets, seldom turns up. Both are strong works, written by composers at the height of their powers. The Vaughan Williams piece is somewhat of a throwback to the Fourth (F minor) Symphony. It is grim in mood, bleak in outlook, and is said to have been influenced emotionally by the difficulties England was experiencing during the war years. Nowhere near as "agreeable" as the fifth symphony, it probably will own a higher assessment in years to come. One unhesitatingly calls it a masterpiece—one of the few contemporary works that has a foothold in the future. Stokowski conducts it with fervor, and the recording is good.

Debussy's Jeux, besides being a masterpiece of orchestration, is fascinating in its interplay of lights and shades. Melodically it is faintly reminiscent of La Mer; and note the resemblance of the opening theme to the opening theme of Dukas's Sorcerer's Apprentice (composed earlier, in 1897). Like many ballet scores, Jeux needs stage action to complement it—a few stretches are unnecessarily vague. It nevertheless is an asset to any record collection. On Victor's 7-inch, 45 RPM discs, it sounds brilliant.

The Victor machine for 45 RPM discs, incidentally, is mechanically ingenious. One "bug" has developed, though: slipping of records while being played, which results in uneven revolutions. This can be corrected by strips of adhesive over the non-playing surface. Otherwise the discs are of good quality, with relatively quiet (though not always so) surfaces and little or no distortion in the inner grooves. They seem to be cut high and favor the upper end. On high-fidelity machines, it is necessary to cut the treble end down and add bass.

Mozart and Others

Many Mozart records are newly available. Among orchestral sets, there are the Serenade (K. 361) for 13 Winds and the Haffner Symphony. Both are great works, the former quite unfamiliar to the average listener. Koussevitzky's players, of course, traverse the score impeccably, but one might wish for a bit more strength. In Reiner's Haffner, the breaks are better chosen than in the Toscanini set, issued previously. Like Toscanini, Reiner prefers fast tempos, and his well-drilled orchestra is able to execute them. Nevertheless, the speed of the slow movement is a little out of line. The recording is good.

A score like Prokofieff's Scythian Suite is tailor-made for the properties of the Philadelphia Orchestra, and Ormandy leads his men through it with precision. The performance and recording are better than the Defauw-Chicago Symphony set released in 1946. Sevitzky's recording of Coppelia and Sylvia excerpts are not especially nuanced or imaginative, energy generally being substituted for finesse. The only recent recording of Respighi's Pines of Rome finds Goossens and the Cincinnati Orchestra in fine form; and if one likes this overblown score, this is the answer. Gould's Spirituals, in five movements, have more orchestration than music. Here, too, the recording and performance are excellent.

Ormandy's gesture toward Strauss is productive of steady performances of the Blue Danube and Tales From the Vienna Woods waltzes, and the same conductor and orchestra deal delicately with the little Respighi suite. Humbler than most Respighi works, the Arie di Corte is a quiet, attractive series, with some deliberately archaic tonalities and a feeling of sincerity. This single disc is highly recommended.

Capitol Re-Issues

New releases from Capitol's Telefunken repressings contain a pair of major works—the Sibelius First Symphony and Strauss' Ein Heldenleben. Mengelberg, who conducts the latter with the Amsterdam Concertgebouw, is of course a very well known conductor, but Tor Mann, in charge of the Sibelius, is unknown here. If these discs are a representative indication of his abilities, he is a fine, musicianly, unsensational conductor who gets the most out of the music without forcing. His version of the symphony is clean, neat and forceful, and he avoids hysteria when dealing with the melodies. It is as good a recording of the symphony as is anywhere available, and the sound values bear comparison with the majority of American releases. Mengelberg gives a brilliant, virtuoso-packed performance of Heldenleben. He is at one with his orchestra, and he manages to tie the work together so that its continuity has a certain amount of meaning. (How Heldenleben has faded already!) On one account, though, the set is weak—the solo violinist is nowhere near as adequate as Kolberg was in the Reiner-Pittsburgh Symphony set.

Mozart and Beethoven Chamber Works

Five albums of Mozart and Beethoven chamber works brighten the recording scene. Of Mozart we have, first, the Bassoon Concerto in B flat, which previously was recorded by Oubrados. Leonard Sharrow, the present soloist, does not have his colleague's suavity and finesse, although his grasp of the score is complete enough and he is aided by the demoniacal Toscanini, who lays bare the formal outlines of the music. The recording is fine. Even better Mozart is the Quintet in C minor, originally composed as a serenade for wind instruments in 1782. Mozart recast it five years later. Like the string quintets in G minor and D, this is an absolute masterpiece, tight with intensity, full of melodies that are shattering in their perfection. Need one say more? Every record collection should own this set, which is in addition magnificently played and well recorded. Then there is the D minor Quartet, another of the inexhaustible Mozartean series. Recorded several times before, though not recently, the D minor is one of the gloomier of the composer's quartets, especially in the first movement. Having expended superlatives on the Quintet, above, one can do no more than repeat them. The performance is clear and well-balanced, the recording mellow.

Of Beethoven there is the well-known C minor Quartet (Op. 18, No. 4), in a first-class performance by the Paganinis, and the less familiar Serenade for Flute, Violin and Viola. The latter has six movements, all Haydnesque but with a suggestion of the unleashed power that later was to emerge. It is Beethoven in miniscule—a joyous, happy Beethoven, feeling his oats, biding his time. The trio plays it with the sparkle it needs, and the recording does them justice.

Haydn Novelty, Musical Clocks

The E. Power Biggs disc of excerpts named The Musical Clocks is rather a novelty. It seems that Prince Eszterhazy's librarian, Pater Primitivus Niemecz, was an expert in constructing little organs that worked mechanically. Niemecz built several clocks equipped with these tiny mechanical organs, and Haydn wrote the music for them. There were three clocks (1772, 1792, 1793) and three collections of music, totalling up to 32 little pieces. Biggs plays eight. They are sweet, simple and charming. Biggs does not toy with them, and the music under his fingers retains its freshness. It would be pleasant if this disc received a wider distribution than probably will be its lot.

Two-Piano and Solo Issues

Vronsky and Babin are heard in a smooth, elegant performance of Stravinsky's not so smooth and elegant Concerto for Two Pianos. This is an unaccompanied concerto for the two solo pianos, and is a strong, dissonant, uncompromising piece of music. Vronsky and Babin have a tendency to overpolish, but one admires the dexterity with which they sweep through the difficult writing. The Vox set, with Appleton and Field, appears closer to Stravinsky's ideas, however.

Fine virtuoso fiddling is contributed by Isaac Stern in the Falla arrangement, and Iturbi fluently plays the Liszt Jeux d'Eau, which has not been recorded for many years. This is an interesting piece, with a forecast of Debussy both in the figuration and harmonies employed. The recording, as in many Iturbi discs, has a tendency to make the piano sound like a xylophone.

Vocal Sets and Discs

Five songs make up Debussy's Baudelaire cycle—Le Jet d'eau, Recueillement, Le Balcon, Le Mort des amants, and Harmonie du soir. They are relatively early works, composed in 1887-9, and Wagnerian influences have been traced in them. Delicate, sensitive, sensuous, the cycle is a treasure of the French art song. Miss Tourel sings the songs with style, conviction, and frequent beauty of tone.

Quite different is Walton's Facade, a mad, entertaining, musico-poetical excursus. Many years ago Miss Sitwell made two discs, reciting her poetry to Walton's music: these are now collectors' items. In the present set she recites nineteen of the twenty poems, the Tango Pasadoble being narrated by David Horner. What Miss Sitwell, as a narrator, has lost in gusto, she makes up in experience. Her voice has been well recorded, to the last nuance. Speaking in a sort of "sprechstimme," her wonderful, outrageous verses slide in and about the music. The program notes, written by Sir Osbert Sitwell, gravely notify the listener that these poems are expressive of this, that and the other; that they are serious attempts at a new literary form. Such a pronouncement takes much of the joy from the album, like a chaperone at the junior prom. If these verses are to be taken seriously,

(*Continued on next page*)

RECENT DISC RELEASES

Orchestral

DEBUSSY: Jeux. De Sabata and Symphony Orch. of the Augusteo, Rome. Victor set WDM-1276, 2 45-RPM discs, $2.20.

DELIBES: Excerpts from Coppelia and Sylvia. Sevitzky and Indianapolis Sym. Victor set WDM-1305, 5 45-RPM discs, $5.25.

GOULD: Spirituals for Orchestra; Quickstep from Second Symphony. Rodzinski and N. Y. Philharmonic. Columbia set MM-832, 3 discs, $3.95.

MEYERBEER: Coronation March; CHABRIER: Joyous March. Mitropoulos and Minneapolis Orch. Columbia 10-inch disc 19013-D, 85c.

MOZART: Haffner Symphony; ROSSINI: Il Signor Bruschino Overture. Reiner and Pittsburgh Symphony Orch. Columbia set MM-836, 3 discs, $3.95.

MOZART: Serenade No. 10 (K. 361) for 13 Wind Instruments. Koussevitzky and members of the Boston Symphony. Victor set WDM-1303, 4 45-RPM discs, $4.50.

PROKOFIEFF: Scythian Suite (Op. 20). Ormandy and Philadelphia Orch. Columbia set MM-827, 3 discs, $3.95.

RESPIGHI: Arie di Corte (Suite No. 3). Ormandy and Philadelphia Orch. Columbia disc 12973, $1.

RESPIGHI: The Pines of Rome. Goossens and Cincinnati Orch. Victor set WDM-1309, 2 45-RPM discs, $2.20.

RIMSKY-KORSAKOFF: Dance of the Buffoons; ALBENIZ (orch. Arbos): Triana. Fiedler and Boston Pops Orch. Victor 7-inch disc 49-0437, 95c.

SIBELIUS: Symphony No. 1. Stockholm Radio Symphony Orch., dir. Tor Mann. Capitol-Telefunken set EEL-8020, 5 discs, $7.50.

STRAUSS: Blue Danube Waltz; Tales from the Vienna Woods. Ormandy and Philadelphia Orch. Columbia set MX-315, 2 discs, $2.95.

STRAUSS, R.: Ein Heldenleben. Mengelberg and Amsterdam Concertgebouw Orch. Capitol-Telefunken set EEL-8013, 5 discs, $7.50.

VAUGHAN WILLIAMS: Symphony No. 6; Fantasy on Greensleeves. Stokowski and N. Y. Philharmonic. Columbia set MM-838, 4 discs, $4.95.

Instrumental

BEETHOVEN: Quartet No. 4 in C minor. Paganini Quartet. Victor set DM-1308, 3 discs, $4.75.

BEETHOVEN: Serenade in D (Op. 25). John Wummer (flute), Alexander Schneider (violin), and Milton Katims (viola). Columbia set MM-839, 3 discs, $3.95.

DE FALLA (arr. Kochanski): Suite Popular Espagnole; SARASATE: Caprice Basque. Isaac Stern (violin), acc. Alexander Zakin. Columbia set MX-314, 2 discs, $2.95.

HAYDN: The Musical Clocks. E. Power Biggs (organ). Victor 7-inch disc 49-0419, 95c.

LISZT: Jeux d'Eau à la Villa d'Este. Jose Iturbi (piano). Victor disc 12-0921, $1.25.

MENDELSSOHN: On Wings of Song; MOZART: Minuet (both arr. Heifetz). Jascha Heifetz (violin), acc. Emanuel Bay. Victor 7-inch disc 49-1453, 95c.

MOZART: Concerto in B flat for Bassoon and Orch. (K. 191). Leonard Sharrow (bassoon) and NBC Sym., dir. Toscanini. Victor set WDM-1304, 2 45-RPM discs, $2.20.

MOZART: Quartet in D minor (K. 421). Hungarian String Quartet. Victor set WDM-1299, 3 45 RPM discs, $3.35.

MOZART: Quintet in C minor (K. 406). Budapest Quartet with Milton Katims (viola). Columbia set MM-830, 3 discs $3.95.

SARASATE: Habanera; WIENIAWSKI: Scherzo Tarantelle. Yehudi Menuhin (violin), acc. Gerald Moore. Victor 7-inch disc 49-0404, 95c.

STRAVINSKY: Concerto for Two Pianos; Scherzo à la Russe. Vronsky and Babin (duo-pianists). Columbia set MM-837, 3 discs, $3.95.

Vocal

DEBUSSY: Cinq Poèmes de Baudelaire. Jennie Tourel (mezzo), acc. Erich Itor Kahn. Columbia set MM-838, 3 discs, $3.95.

DOWLAND: Flow, My Tears; Now Cease My Wandering Eyes; Shall I Sue? Aksel Schiotz (tenor), acc. Jytee Schmidt (guitar). Victor 7 inch disc 49-0406, 95c.

EPPEL: Missouri Waltz; EARL: Beautiful Ohio. Helen Traubel (sop.), with chorus and orch. dir. O'Connell. Columbia 10-inch disc 17584-D, 85c.

FOLK SONGS OF THE BRITISH ISLES. Robert Merrill (bar.), acc. Leila Edwards. Victor set WMO-1306, 3 45-RPM, $3.35.

LATIN-AMERICAN SONGS. De Paur's Infantry Chorus. Columbia set MM-831, 3 discs, $3.95.

LEHAR: Yours Is My Heart Alone; MARSHALL: I Hear You Calling Me. James Melton (tenor) with Victor Orch. dir. Black. Victor 7-inch disc 490420, 95c.

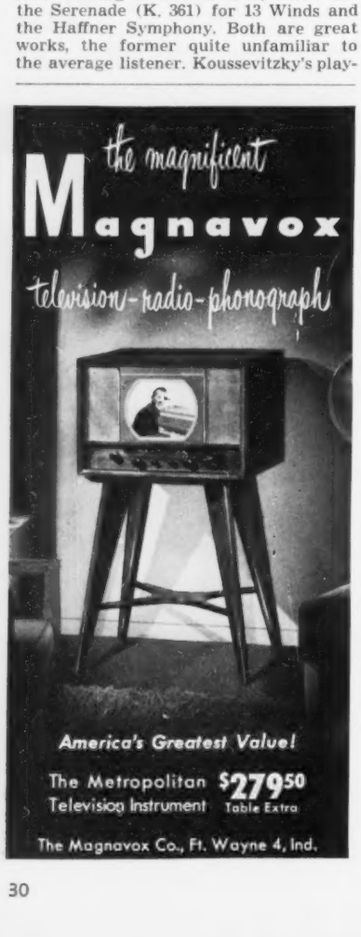
MARY MARTIN ALBUM—songs by Gershwin, Rodgers, Berlin, Schwartz and Youmans. Mary Martin, with orch. dir. Lehman Engel. Columbia set MM-843, 4 10-inch discs, $4.25.

MOZART: Variations on "Ah, Vous Dirai-je Maman" (K. 265). Lily Pons (sop.) with Columbia Concert Orch. dir. Kostelanetz. Columbia disc 72754-D, $1.

MY ENCORES. Bidu Sayao (sop), acc. Milne Charnley. Columbia set MM-833, 4 10-inch discs, $4.25.

TEMPLETON: Vienna in the Springtime; Roses in Wintertime. Eleanor Steber (sop.), acc. Alec Templeton. Victor 7-inch disc 49-1421, 95c.

WALTON: Facade. Narrated by Edith Sitwell, with chamber orch. dir. Frederick Prausnitz. Columbia set MM-829, 4 discs, $4.95.



NEW PUBLICATIONS

The panel of judges appointed by the Edinburgh Festival Society to evaluate the entries in the competition for a symphonic work at the 1949 International Festival of Music and Drama are offering prizes of $600 and $300. Composers of all nationalities are eligible to compete. Works submitted should not have been previously published or performed and should be of not less than 10 or more than 40 minutes duration. Entries should be anonymous and reach the Edinburgh Festival Society not later than Dec. 1, 1949. . . . Deadline for the 1950 Northern California Harpists' Association competition is Jan. 1, 1950. The award is $50 and the contest is open to contemporary composers in the U.S. for any work written for harp during 1949. There are no restrictions on the length or style of works submitted. Grace Becker Vamos was the winner of the 1949 award. . . . The final date for entries for the Kinor Sinfonietta of the Hebrew Arts Foundation contest is Sept. 1, 1949. Siegfried Landau is the conductor of the Sinfonietta. . . . Co-winners of the 1949 J. B. Herbert Memorial Psalm Tune Competition were R. N. Loucks, Jr., of San Gabriel, Calif., and Nella Sharps Holden of Henderson, North Carolina. Honorable mention went to Lindsay B. Longacre and Darrell Peter, of New York City, and Estelle Cover of South Bend, Ind. . . . The judges for the Pennsylvania College for Women $1,000 organ composition prize are Howard Hanson, Walter Piston, and Nicolai Lopatnikoff. All entries must be submitted by Sept. 1.

The Louisville Orchestra, under the direction of Robert Whitney, is continuing the policy of commissioning works for its programs. Of outstanding importance this year is the appearance of Martha Graham with the orchestra in an especially commissioned work by William Schuman. Composers scheduled to conduct their own works during the season are Dr. Claude Armand, Robert Russell Bennett, David Diamond, and Paul Hindemith. . . . Roger Englander, who produced and staged the Menotti operas for NBC-television, plans a fall production of Lukas Foss' The Jumping Frog of Calaveras County. . . . Merlin Press has acquired the republication rights to David Ewen's Men and Women Who Make Music. . . .

Mills Music, Inc., now celebrating its 30th anniversary, boasts 45,000 titles in its catalogues. Since 1934, Jack Mills, the founder and president, established the precedent of stressing American contemporary music in the serious vein and has published works by Harris, Gould, Goldman, Berezowsky, Wagner, Dorati, Francescatti, North, Anderson, Camarata and others. On July 4 Joseph Wagner conducted the Havana Philharmonic Orchestra in works from Mills' catalogue including Gould's American Salute, Anderson's Fiddle-Faddle and the conductor's own American Jubilee Overture.

The world premiere of a Cello Concerto by Martinu will be played by Henri Honegger with the Orchestre de la Suisse-Romande at the Edinburgh Festival. The first performance of Cowell's Curse and Blessing was played by the Goldman band, under the direction of Edwin Franko Goldman at the Central Park Mall on July 22. . . . The Los Angeles chapter of the International Society for Contemporary Music will feature works by Arnold Schoenberg in honor of his 75th birthday on Sept. 13. In addition to the world premiere of his new Fantasia for Violin with Piano Accompaniment, the String Trio, and the Ode to Napoleon Bonaparte will be performed. . . . The 12 works by American composers recommended for performances by the National Federation of Music Clubs this year are Hart's Symphony No. 1, Mennin's Symphony No. 3, Schuman's Symphony No. 6, Copland's Suite from The Red Pony, Sessions' Suite from The Black Maskers, Ives' Theater Set, Thomson's Wheatfield at Noon and Luening's Pilgrim's Hymn, all for full orchestra. In the string orchestra category are the Fantasia of Lou Harrison, Portals by Carl Ruggles, Introduction and Presto for Strings by David Van Vactor, and Suite for Oboe and Strings by Richard Donovan.

Books

THE MUSIC OF ISRAEL, by Peter Gradenwitz. W. W. Norton & Co., N. Y. $5.

Subtitled "Its Rise and Growth Through 5,000 Years," The Music of Israel is a survey from the ancient Hebrew melos to the composers of modern Israel. Much space is devoted to the beginnings of Hebrew music—its instruments, styles, philosophies. The author traces the use of music in ceremonies and in the synagogue, pointing out that music had a three-fold function—for Temple, Court and Country. He claims that of the three, the Temple, or liturgical, has retained its essential character to this day, and can be heard among the Yemenite and Persian Jews.

Gradenwitz also shows the influence of later civilization upon Hebrew music. Approaching more modern times, he discusses the role of the Jew in music, which first was made known in the Italian Renaissance. Jewish composers and musicians of past and present are discussed, there is a fine chapter on The Bible in Music, and a long analysis of present-day Zionist composers. Musical examples and illustrations are employed throughout the book, and there is a bibliography. The Music of Israel is a thorough piece of work that will be indispensable for anybody interested in the subject.

For Two Pianos

SONATA, by Paul Bowles. G. Schirmer, Inc., N. Y. $1.50 (set of two copies).

Dedicated to the two-piano team of Arthur Gold and Robert Fizdale, this sonata, in three movements, is a testimony to Bowles' urbanity and skill. Successfully falling between the ultra-modern and the post-romantic, it contains dissonances without being arid, and melodic content without being sentimental. The last movement is a study in percussive possibilities, with both pianos hammering out tone clusters in sharply-defined rhythms. Only pianists of superior ability should attempt this.

HUNGARIAN RHAPSODY No. 2, by Franz Liszt; arranged by Stephen Kovacs. Carl Fischer, Inc., N. Y. $2 (set of two copies).

Kovacs has made a fairly literal transcription for two pianos of the ever-present Liszt piece. It is not too easy, but at that it is easier than a hasty glance at the printed pages would indicate. Kovacs has distributed the difficulties, using broken octaves and spreading arpeggio work between the two hands. This arrangement should interest all those who want a flashy encore piece.

For Two Violins and Piano

THE FLIGHT OF THE BUMBLE BEE, by N. Rimsky-Korsakov; arranged by Samuel Applebaum. Carl Fischer, Inc., N. Y. $1.

Applebaum, the arranger, tries hard not to play favorites. The violin work is distributed pretty evenly between the two performers (although violin I has a little the better of it). The Flight of the Bumble Bee is too familiar to warrant description. The arranger here stays closely to the text, which is enough to ensure the success of his transcription.

For Piano Solo

GOTHAM SUITE, by John Klein. Associated Music Publishers, Inc., N. Y. Five individual pieces, 60 cents and 75 cents each.

This Gotham Suite could also be named a Dance Suite. It consists of a Queens Minuet, a Bronx Bourée, a Brooklyn Boogie, a Manhattan Pavane and a Richmond Gavotte. All of these are spiced with jazz and blues harmonies. In some cases the relation between title and musical content is hard to determine, which should not bother those who like their piano music lightly flavored and easy to assimilate.

Piano Concerto

SECOND CONCERTO FOR PIANO AND ORCHESTRA, by Darius Milhaud. Heugel, Paris; released by Mercury Music Corp., N. Y.

The copyright on this publication is 1948, but the concerto was composed in Oakland in 1941. It appears to be one of Milhaud's more appreciable recent efforts. The first movement, marked Animé, is effervescent and frothy, with many darting scale passages and a few rattlingly good melodies. The second movement is a Romance, slow, with a sharply arched melodic line. In the finale, marked Bien modérément animé, the opening consists of a dialogue between piano and orchestra which leads into a fast-moving series of passages. Poulenc's name on this concerto would not be surprising; there is a type of piano writing commonly associated with that composer. Light-fingered pianists who have an affinity for the French school should hasten to add this agreeable work to their repertoire. The edition has an orchestral reduction for second piano. Playing time is about 17 minutes.

For Cello and Piano

SONATA FOR CELLO AND PIANO, by E. J. Moeran. Novello and Co., Ltd., H. W. Gray Co., Inc., N. Y. $3.75.

A typical product, in many ways, of the modern British school, this cello sonata, in three movements, is a long, sturdy, well-worked-out piece that reflects the traditions of Elgar and Brahms. It has much native force and an honest lyric quality. Starting with a figure in the lowest depths of the piano, the first movement works up to a climax that has point and logic. The slow movement, adagio, features a songful balance between cello and piano; the last one, allegro, an energetic two-four flow. The construction and harmonic ideas are traditional, but none the worse for that.

PICKUP CHATTER

(*Continued from page 30*)

rather than enjoyed for their impertinence and nonsensical qualities, one rather than enjoyed for their impertimight as well admit Alice in Wonderland into the strata of astrophysics.

Merrill's album of British folksongs contains, among other things, Phyllis Has Such Charming Graces; My Lovely Celia; Mary of Allendale; Down by Sally Gardens; The Ballynore Ballad. He sings them simply, with fine diction. More authentic is the Schiotz disc of three Dowland songs, all from the 1600 book of ayres. Dowland intended a lute accompaniment, and the guitar here used is a close enough approximation. The singing is intelligent and mellifluous, with plenty of easily-produced voice. Good recording. Other collections are the De Paur Infantry Chorus album, sung in English, Spanish and Portuguese. The singing is spirited, well trained and responsive, and the choice of selections is obviously intended to miss the hackneyed elements of the Latin American repertoire. In the album entitled My Encores, Bidu Sayao sings such relative rarities as Koechlin's Si tu le veux and Moret's Le Melumbo as well as things like Carry Me Back to Old Virginny. There are nine songs in all, including one contemporary American piece—John Duke's The Bird. Sayao's singing is very beautiful and liquid, with interpretative taste and finesse. Her appealing voice is exactly suited for the light material assembled here, and it is difficult to think of a singer who could do them more sensitively. R. K. S.

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BERNICE FROST SAYS...

WHAT AGE FOR FIRST PIANO STUDY?

It seems impossible in our world of today with the excellent educational opportunities for everyone that there should be found a situation such as the following, reported in a letter from an outstanding pre-school piano teacher in California:

"About two years ago I wrote to you, and several other music educators, asking at what age a child should begin piano study. The answers were practically the same, each stating that the younger the child the better, and suggesting two and a half to three years as the best age if the child could be placed with a well trained pre-school teacher.

"During the past spring several mothers placed the names of their children, ages three to four years, on my list for fall study, only to cancel their reservations after being advised by a prominent educator in our city that children should not begin piano lessons until they had finished second or third grade in school.

"I took it upon myself to call on this man, and his opinion was based solely upon the facts that he thought children should be able to read before beginning music, and he had read two books by musicians who stated that eight years was the proper age for first study in this field.

"This man is not a musician and knows nothing about music education.

"Can you give some way to overcome this false opinion? "T. R."

My suggestion to the teacher was that she invite this man to her pre-school age piano recital and then ask him to observe her teaching. He will have to believe what he sees and hears. In this way he will learn something about music education and change his opinions, especially the dictum that children should read before having piano lessons.

It might also be mentioned to him that the books he read (if I am correct in the ones I think were meant) were written by authors who did not teach young children and were not music educators. They just wrote about music education.

The teacher should ask these mothers to give her three months to work with their children. By the end of this period they should see results to convince them that her ideas are right.

The influence of the opposing thought will thus begin to diminish. Results are the only convincing proof in this direction.

Memorizing

Can you give a short sentence helpful in memorizing for my older pupils? I find short sentences or one or two words, which the pupils can easily repeat, are very useful. H. H., W. Va.

Two words, useful at anytime with everyone are "Concentrated Effort." For memory work try these four words—Hearing, Seeing, Feeling and Thinking. If the pupil can dwell on these subjects separately and then together he should find improvement in his memorizing, as each in turn will strengthen his auditory, visual and motor application, and bring the analytical into focus.

Counting Aloud

Do all piano teachers have the same difficulty as I in getting the pupils to count aloud? The most troublesome spot seems to be in the intermediate level. Can you give any helpful suggestion? E. V., S. C.

Most teachers find this a point that must be duly stressed. Good reasons for counting, if clearly presented to the pupil, usually overcome this problem. Pupil must understand that he is asked to count aloud not because the teacher wishes it to be done but because rhythm is a basic fundamental of all music and performance. Since it first must be a physical expression before it becomes a mental concept, the counting aloud helps establish the feeling as it comes from within. It is much more than an understanding of note values—counting aloud becomes a part of the rhythmic feeling to be expressed.

Technic

For the past nine months I have been studying with a new teacher. He has kept me on technic during this time and tells me I must continue to do nothing but technic for sometime. I play most of the Chopin Etudes, some of the more difficult Beethoven Sonatas, etc. I have studied seriously for twelve years and feel that I should be studying some repertoire as well as technic. Would I be justified in talking to this teacher or should I make a change? He is the outstanding teacher in our city. W. S., N. Y.

It is impossible to answer your letter without having heard you perform. You probably do need technical work, but you should also be studying repertoire from which you would gain much technical development. It does not seem possible that in your city of over a hundred thousand population, there is only one outstanding teacher. It is unfortunate that many fine teachers do not realize the value of publicity; as a result these teachers are not known to the public and do not receive their rightful recognition. If you wish to make a change I am sure you will find some one to your taste. Before making your decision, I think you should discuss the matter with your present instructor.

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NEW MUSIC FOR THE TEACHER

Reviewed by HENRY HARRIS

For Piano

SONATINA No. 1, by Anis Fuleihan, $1.25. The 3 movements of this very likable piece have a charming and rather whimsical style which is in hearty accord with the form chosen. Each section contrasts the next, as the opening movement is straightforward and cantabile, the second alla marzia while 5/4 meter, and the last is graceful and light in texture. Technically of modern difficulty. SCENES OF CHILDHOOD, by Valarie Jelobinsky, $1.25. Labeled Book 2, these 9 pieces describe the adventures of a child's day. While the harmonies and rhythms have the freedom of contemporary writing, the pieces are easily understood and their consistently musical feeling will merit the affection of pupils in grades 3-5. L'ENFANT AIME, by Darius Milhaud, $1. 5 short pieces in which "A Child Loves" flowers, candy, toys, mother, and life, according to the headings. Technical demands are not great, so that these miniatures may be performed by a young player, while the expressive quality is so sweetly childlike that they will be appreciated by youthful listener and player alike. THE CHARM BRACELET, by Franz Waxman, 75c. 5 pieces of medium difficulty, with descriptive titles to catch a child's fancy. This music succeeds in mastering the problem of writing real pieces for grades 3-4 which do not seem at all to be "instructive" material. The tunes and rhythms here are aptly suited for young musical minds and fingers. DANCE OF THE ROSE MAIDENS, by Aram Khachaturian, 50c. An excerpt from the "Gayne Ballet," transcribed by H. Swarsenski. A march-like piece with rather monotonously repeated rhythmic patterns, which probably is not at its best without orchestral color. Leeds Music Corp., N. Y.

AUBADES, by Richard Franko Goldman, $1. Four concert pieces of medium difficulty, all of gentle manner except for the last which is fast and running. A trait of voices following each other at set intervals gives the work a sense of sameness, but it is written sensitively. Mercury Music Corp., N. Y.

LITTLE SKATERS, and LITTLE SAILBOATS, by Bobbs Travis, 35c each. Material for grade 2 which leads the hand into good pianistic position, setting good fingering and phrasing patterns. G. Schirmer, Inc., N. Y.

TECHNIC, Books 2 and 3, by Hans Barth, $1 each. For high intermediate grade and early-advanced and advanced grades respectively, these two volumes cover the scope of piano technic in thorough and systematic manner. 25 branches of technic receive treatment in progressive daily exercises, providing study toward development of a sure and definite mastery. FISCHER'S PIANO BOOK, 75c. A very first book, beginning with simple 3-note pieces for hands alone, through material for the first year's study. J. Fischer & Bro., N. Y.

For Voice

FANTASY, by Rudolf Schramm, 50c, and LAUGHING SONG, by Theodore Paxson, 60c. A pair of usable and effective songs, the first suggesting an impressionistic style and suiting a voice of sustained quality. The second, from a William Blake poem, is appropriately dedicated to Nelson Eddy with its lusty and masculine tones. Both medium range. Carl Fischer, Inc., N. Y.

CHOIR CORNER

(*Continued from page* 15)

Responses

RESPONSES FOR THE CHURCH SERVICE. (2nd set) composed and selected by Edward Shippen Barnes. J. Fischer & Bro., N. Y. 50c.

This valuable collection should be in every church choir library. Includes Responsive Service Introductions, Gloria Patris (3) Responses after Prayer, Responses at the Offertory, Anthem Benediction and Final Amens. In all, 20 pages of well-written music for 4-part mixed voices. Normal vocal tessitura.

SATB

BLESSED IS THE MAN, by Frank K. Owen. G. Schirmer, Inc., N. Y. 15c.

A short 2-page anthem for 4-part mixed chorus, set to text from Psalm 84:5. Sung a cappella: piano accomp. for rehearsal. Larghetto movement. Well harmonized: easy vocal tessitura. General or communion service.

THE LORD'S PRAYER, by Richard Keyes Biggs. J. Fischer & Bro., N. Y. 12c.

A devotional and musicianly setting of the Lord's Prayer for 4-part mixed chorus: to be sung a cappella. Splendidly harmonized and well marked for interpretative effects. Vocal tessitura generally easy.

BENEDICTUS ES, DOMINE, by Spencer Ward Prentiss. G. Schirmer, Inc., N. Y. 22c.

A powerful and stirring musical setting in conventional style for full 4-part chorus of mixed voices: strong organ accomp. Occasional a cappella sections. Vocal tessitura normal for all parts. General service use. 9 pages.

COMMUNION SERVICE (Missa Brevis), by H. A. Schimmerling. The H. W. Gray Co., Inc., N. Y. (agents for Novello & Co., London).

Dignified, finely composed communion service, for 4-part well trained mixed chorus, covering responses after the 10 commandments: also Threefold Kyrie, Ninefold Kyrie, Sanctus, Benedictus Qui Venit, Agnus Dei. Sung a cappella: organ accomp. for rehearsal. Easy vocal tessitura. 12 pages.

PEOPLE OF ZION, by F. M. Breydort. G. Schirmer, Inc., N. Y. 22c.

An effective motet of exultation for 4-part chorus of mixed voices, to be sung a cappella. Piano accomp. for rehearsal. In the first portion a generous simultaneous use for all parts of triplets, requiring well trained, coordinated choral unit. Well marked for phrase contrasts. Impressive, broad Alleluja conclusion. Singing tessitura normal. Suitable for special or general service. 8 pages.

For Male Voices

TTBB

THREE NEGRO SPIRITUALS, (printed separately). Arr. by Paul John Weaver. C. C. Birchard & Co., Boston, Mass.

TOLL DE BELL, ANGEL, 15c.

Arr. in dignified fashion for T-I, T-II, B-I, B-II, with baritone solo running throughout with 4-part singing and humming accomp. Easy vocal tessitura. 3 pages sung a cappella.

I GOT A KEY TO THE KINGDOM, 15c.

A most effective and reverent spiritual, exultant in general feeling, arr. for T-I, T-II, B-I, B-II. Continuous tenor solo throughout, frequently with 4-part choral accomp. Sung a cappella. Singing tessitura normal. 4 pages.

I GOT MY SWORD IN MY HAND, 15c.

Arr. in interesting manner for T-I, T-II, B-I, B-II. A strongly accentuated and at times emotional song, with true religious fervor. Tenor solo dominant throughout. Vocal tessitura easy. Sung a cappella. 3 pages.

IN SCHOOLS and STUDIOS

La Forge-Berumen Studios In Summer Musicales

The first summer musicale of the season was given at the La Forge-Berúmen Studios on June 20 by artist-pupils of Mr. La Forge and Mr. Berúmen. Singers were Genevieve Talliaferro, contralto, and Walter Lowe, basso cantante, with Mr. La Forge at the piano. Miss Talliaferro's numbers included two songs by Mr. La Forge, Sanctuary and Into the Light, and among Mr. Lowe's offerings were four songs by his teacher. Pianist of the evening was Mary Frances Wood (Mrs. Berúmen).

On June 26 Mr. Berúmen presented eight pianists in a recital. They were Ardis Van Inwegen, Jacqueline Bird, Carol Frahlich, Gilbert Braun, Tom Mullady, Harry Sharkey, Mary Frances Wood and Robbie Masterson.

S. Medvedieff-Blinder, Voice Teacher, Has Active Career

Sonya Medvedieff-Blinder, teacher of voice culture and interpretation, has a background of study with distinguished teachers and a career as a concert artist which included appearing at the Lewisohn Stadium with the New York Philharmonic-Symphony, with the Goldman Band, and the Caroline Beebe Chamber Music Society, as well as tours through the United States and Canada. Mrs. Medvedieff-Blinder studied voice with Frieda Ashforth, Elinor McLellan, and intermittently with Yeatman Griffith and Melanie Gutman-Rice. She coached with Kurt Schindler; Max Heinrich in German Lieder; Richard Hageman in operatic repertoire; Yvette Guilbert in French repertoire. At the time, Mme. Guilbert was conducting a class at the Mannes School called the School of the Theater which later became a separate institution. Mrs. Medvedieff-Blinder won a competitive scholarship to work under Mme. Guilbert. Afterward she visited her former teacher in Paris in 1937, during a trip abroad to spend a month in Salzburg studying voice and pedagogy under Prof. Moratti. The latter was professor of voice in Milan during the winter and taught in the Mozarteum in Salzburg in the summer.

In recent years Mrs. Medvedieff-Blinder has devoted her time solely to teaching. One phase she emphasizes is the building of voices disabled through wrong production and faulty singing. Besides private teaching, she has been on the faculty of the Third Street Music School Settlement.

Piano Program by Sadewitz Pupils

Mitchell Sadewitz presented groups of his piano students in Carnegie Recital Hall on June 4 and 18. Outstanding among the younger performers were Elizabeth Gombert, Sydell Sohmer, Stewart Wald, Marcia Adler, Miriam Brautman, Malcolm Mitchell, Margaret Brisbois; among the older pianists and adults, special merit was shown by Judith Barkan, Albert Marino, Martin Dubner, Dorothy Gimpelson, Herbert Rothgarber, Ruth Rossberg, Arthur Beecher, Dr. John Williams. Excellent as duettists were Lee and Marcia Adler (mother and daughter) and Ruth Lantner and Gloria Sobel. Musicianly playing prevailed in the two-piano performances of Dr. Williams and Miss Rossberg. Miss Gimpelson and Mr. Rothgarber; and Dr. Williams and Mr. Rothgarber. Both programs were well chosen, the second a little too lengthy. D. B.

Kazamek Presents Pupils

George Kazamek, concert violinist and teacher, presented his pupils in recital at Paternity Hall, June 4. The program included the Frederick Benda Sonata in A Major; Bourrée and Giga by Bach, played by Martin Andic; a potpourri of folk music by Richard Carasso, Henry Naleno was heard in Tchaikovsky and Wieniawski numbers; Emil Nemcek, in Paganini's E Minor Sonatina; and various trio and quartet arrangements were performed by members of the group. Mr. Kazamek, who opened the program, offered in closing the Slovak Rhapsody by Karbulka, and a request piece, Bazzini's Dance of the Goblins. Austin C. Lovelace was the assisting artist at the piano. M. C.

Schmitz School Awards

SAN FRANCISCO.—The Schmitz School of Piano has announced the scholarship awards made to the 30th Master Summer Session. Full scholarships and piano study with E. Robert Schmitz, were awarded to Billie Jo Swingle of Blackwell, Okla., and Herbert A. Andrade, Hayward, Calif. Partial scholarships went to Kathryn Smith, Salem, Ore.; Henry Stelling, Santa Cruz, Calif.; Peggy Donovan, Berkeley, and John Price, Pacific Grove, Calif. Awards were made on a basis of competitive auditions.

A series of free concerts is being held by the School at Frederick Burk Auditorium on the San Francisco State College campus by artist-students on the evenings of July 19, 26 and Aug. 2. Pianists include Billie Jo Swingle, Dolores McCullar, Marjorie Cochrane Boone, Madeleine Blais, Ann Prescott, Greta Rueter, Eugene Gash, Jose Maceda, Barry Mineah, Edwin Sunter, Herbert Andrade and Sam Dolin.

Rosalie Miller Singers Heard

Singers from the studio of Rosalie Miller are active over a wide territory. Regina Resnik, soprano of the Metropolitan Opera, filled recital and orchestra engagements in the South and Northwest, and, after several broadcasts in New York, is now in Central City, Colo., singing the name part in Johann Strauss's Rosalinda. Another Metropolitan soprano, Anne Bollinger, toured with the company and before returning to New York was heard in oratorio and concert dates. In July she appeared in Traviata, Pagliacci, Carmen (Micaela) and other roles in Guatemala, Mexico and Colombia. A soloist with the Boston Symphony this spring in Boston and New York was Eunice Alberts, contralto, who was presented in Bach's B Minor Mass and Beethoven's Ninth Symphony. Robert Goss, baritone, made his debut with the Lemonade Opera as Cecco in the New York premiere of Haydn's Man in the Moon. Mr. Goss and Elizabeth Cole, sang the duet from Don Pasquale with the Cosmopolitan Symphony, Everett Lee conducting. In May Sybil Lamb, soprano, made her debut in Song of Norway at the Paper Mill Playhouse; she will have a part on The Great Waltz. Natalie Clark, soprano, after bowing in recital at the Studio Club, has gone to Springfield, Ohio, to broadcast three times a week.

UP AND DOWN THE GUILD KEYBOARD

MRS. JULIUS JAHN, who built up the Dallas Chapter of National Guild to one of largest in the country. Auditions are held in beautiful Scott Hall.

CAROL GRISHAM HALL, who represents American Youth at National Guild Auditions.

MRS. FRED BUCHANAN, who carries on the Dallas NGPT with unflagging zeal, and who says it is "the finest guarantee to parents" as well as an incentive to young people.

Irl Allison says he really started the National Guild for his pupil, Josephine Grisham, who played all 15 of the Bach Inventions from memory. He felt compelled to make an outlet for such ability, and he knew other teachers had good students who needed encouragement.

Now that first auditionee has a little girl of her own, Carol Grisham Hall. This year Carol played four Bach numbers, three of them Inventions, a full sonatina, a complete Haydn Concerto and a MacDowell number and will study works by living Americans.

Carol is 12, a pupil of Silvio Scionti, goes to Hockaday School, writes for school papers, takes part in Guild Auditions in Dallas. Her mother says, "Carol loves Bach and plays it well—thanks to Dr. Allison; she plays it from his teaching through 'mama!'"

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* * *

Selma Mednikov, holder of Guild Diploma and winner of cash prize, gave a recital at Memphis Tenn., to an audience of 3,000 in Ellis Auditorium and received glowing press comments.

Adi Bernard appeared on the C.B.S. "This Is Broadway" program with Clifton Fadiman and Helen Hayes. **Blanche Schwarz Levy's** pupils put on the "Youth String Quartet" program on the Old Gold Show in Television.

Leo Podolsky is Chairman of Judges for District Contest (Iowa, Wisconsin, Illinois) of the National Federation of Music Clubs, gives monthly master classes in Detroit, Ft. Wayne, South Bend and Holy Cross, Indiana, and Brownwood, Texas. He is now in Europe.

Pi Mu Scholarship Fund presented Robert Garr, former pupil of **Florence Wagner,** at Unitarian Church, Erie, Penna.

Mrs. Carl Beutel, Chairman of the Guild in Detroit, is also chairman of Michigan Annual Music Festival, which was resumed this year for the first time since the war; 1,500 children participated as performers, many of them also in Guild auditions. Otto Miessner conducted.

Ethel Phoenix and **Mae Staley** conducted numbers in the Syracuse Piano Festival, in which about a thousand participated. G. W.

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ROBERT LONG: concert singer; former member Chicago Opera Co., tenor in American Premier of Peter Grimes, Tanglewood, 1946.

HOWARD E. AKERS: winner of wind instrument scholarship at Curtis Institute of Music, Philadelphia, Pa., in 1932; much professional playing throughout country.

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Stueckgold Artists Heard

Walter Ludwig, tenor, will sing Tamino in the Magic Flute at the Salzburg Festival; he also took the part of The Evangelist in the St. Matthew Passion in a film version of the Bach score made in Austria, and gave a song recital in Vienna where he is a member of the State Opera.

Jaro Prohaska, baritone, will be heard as Ochs in Der Rosenkavalier at Salzburg. Hilde Konetzni has been engaged for the Marschallin in the same opera at the Grand Opera in Paris. Jimmy Schabacher has been signed by the San Francisco Opera.

Mario Bellarini, baritone, after singing some 40 leading parts with the San Carlo Opera, was invited to sing in several performances of the Opera in Caracas, Venezuela.

All these singers study with Prof. Jacques Stueckgold, or have done so in the past.

PROF. JACQUES STUECKGOLD

SCHOOL NOTES

The Associated Music Teachers League, Rose Raymond, president, held its last regular meeting of the season on June 9 at Steinway Hall. The program was given over to two members of the League who have reached their 88th and 87th birthdays—Henry Holden Huss, whose Piano and Violin Sonata was performed by Miss Raymond and Frances Chesno, and Dr. Gustave Becker, who spoke on Some Important Points in Teaching a Beginner. Gwendolyn Haber, a pupil of Mr. Huss, played a group of his piano solos.

Robert Powell of the artist voice faculty of the Cincinnati Conservatory of Music, left for London on July 21. He is attending the Glyndebourne and Edinburgh Festivals, will visit Paris and Salzburg, and include in his schedule research and pedagogical work and study with Josef Hislop, professor of singing to the artists at the Covent Garden Opera and Sadler's Wells Theater.

Arthur Simon, American tenor, gave a recital on June 17 in the concert room of the New York College of Music, with Otto Herz at the piano.

Alfred Alcaro was a guest artist before the annual convention of the American Guild of Banjo Madolin and Guitar Association in Hamilton, Ont. Mr. Alcaro played the plectrum guitar, with his daughter Carmel furnishing piano accompaniments.

A $1,500 scholarship for a year's work and study of folk music in Israel has been awarded to Deborah Neiman, of Brooklyn, by Hadassah, Women's Zionist Organization in America. She will visit villages and agricultural communities in that country, collecting and recording folk music of Yemenite, Arabic and other Oriental sources brought there by settlers.

Three recipients of National Federation of Music Clubs partial scholarships to the National Music Camp at Interlochen, Mich., announced by Mrs. Royden J. Keith of Chicago, president of the NFMC, are Rodman Rhodes, 17, of Des Moines, Iowa, violinist and pianist; Marjorie Keeler, 17, of Marion, Ohio, violinist and pianist, and Julia Nashburn, 14, of Bay Minette, Ala., pianist.

Grete Stueckgold, formerly of the Metropolitan Opera, has been appointed head of the vocal department of Bennington College, Bennington, Vt. She will teach there Tuesday, Wednesday and Thursday of each week, the rest of the time at her New York studio.

Philip J. Lang is a guest professor at the University of Michigan's School of Music for the summer session, which began June 20. He is lecturing on Elementary and Advanced Arranging for the Symphonic Band.

Isadore Freeman received an award from the Griffith Foundation in recognition of his work in music teaching as manifested by 18 of his pupils in auditions sponsored by the Foundation. Mr. Freeman is a member of the Paterson Trio as pianist and commentator. The group completed a season to a combined audience of 75,000 school children of New Jersey and New York.

Dean D. M. Swarthout of the University of Kansas announces additions to the music faculty of the School of Fine Arts: Reinhold Schmidt, acting head, voice department; Raymond Cerf, assistant professor in voice; Devona Doxie, soprano.

Brigham Young University, Provo, Utah, is presenting its Eleventh Annual Summer Music Festival, June 13-Aug. 13. The Paganini Quartet were heard in a series of chamber music concerts; and further programs include choral, piano and other instrumental music; and two operas (Mozart's Bastien et Bastienne and The Medium) by the Opera Workshop.

La Puma Opera Workshop presented four performances in July; those scheduled for August include, 4, Carmen; 11, Aida; 18, Forza del Destino; 25, Cavalleria Rusticana and Pagliacci. All take place at the Community Center Auditorium. On June 30 the Workshop resumed its audition contest for scholarships.

Frederic Freemantel presented Katherine Nicolai, soprano, in an hour of song on June 23 at his New York studio. Miss Nicolai sang Schumann and Schubert Lieder, Fruhlingszeit (Becker), two Mozart excerpts, numbers in French by Hahn, Godard and Gounod, and in English songs by Parker and Charles and a Scandinavian item.

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